

13

the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

[イタコ]: 死体との対話

STAFF B



Dowsing

[ダウジング]: 死体の捜索

STAFF C



Hacking

[ハッキング]: 情報の収集

YOUR BODY IS THEIR BUSINESS!



黒鷲死体宅配便

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13

story

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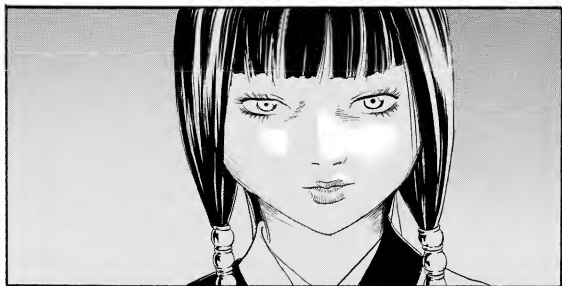
IHL

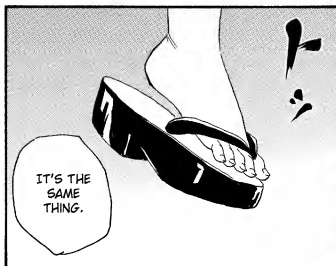
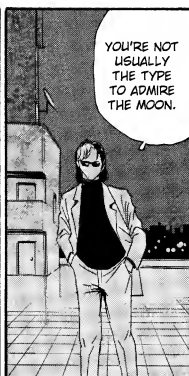
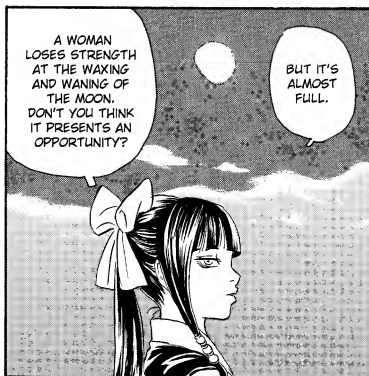


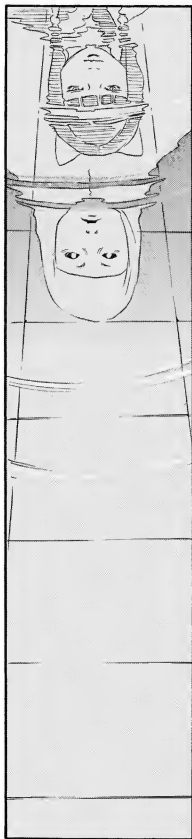
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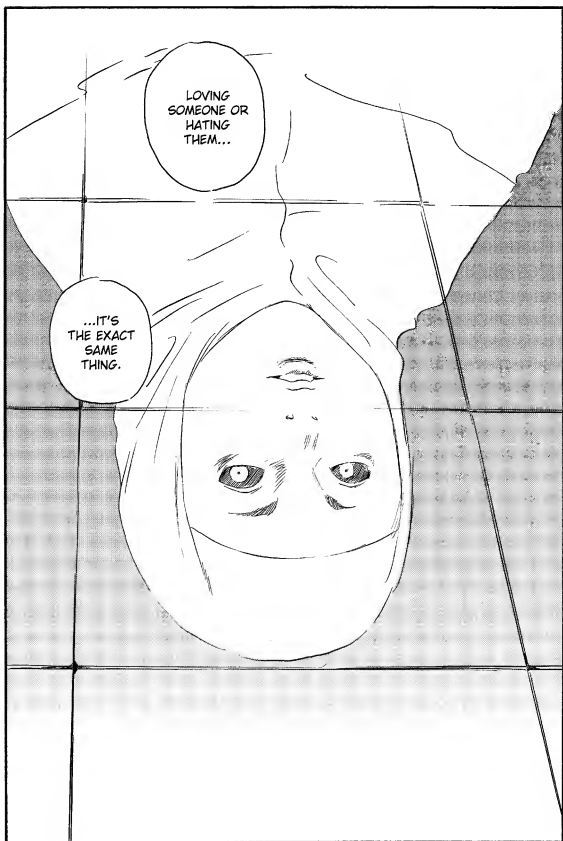
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LOVING
SOMEONE OR
HATING
THEM...

...IT'S
THE EXACT
SAME
THING.



Machigai
Nai!
SITAI Ga
Mukou Ni
Aruze!

Ichiichi
Urusainda
Yo!
Omaeha!

Uchu Ja
Joushiki
Daze!

Omae Ni
Oshiete
Yarou...

Tokkuni
Shinderu
Wa!

Karatsu Kun
Irainin No
kako Ga
Wakatta
Wayo!

1st delivery
ペイパー・ムーン
paper moon

Omaera
Mataka

yo!



HEH-HEH.
HAD TO GET
AWAY TO
THE BIG
CITY, HUH...?

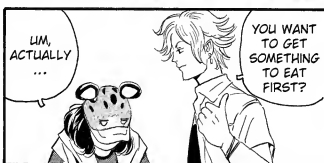
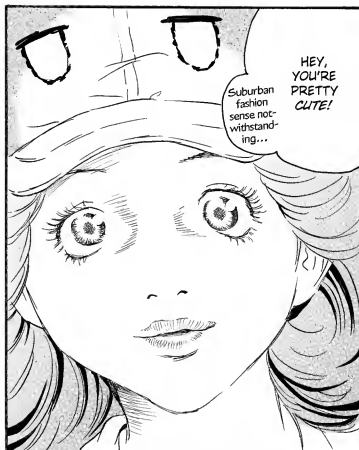
Runaway 16yo HS girl.
Need crash space in Tokyo.
Can you be my big brother?
I'm Ami ♡♡♡

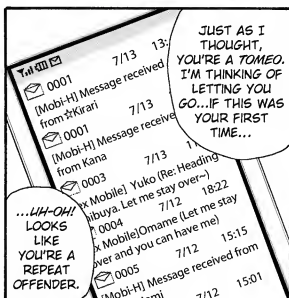
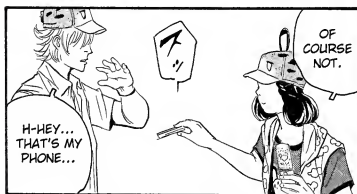


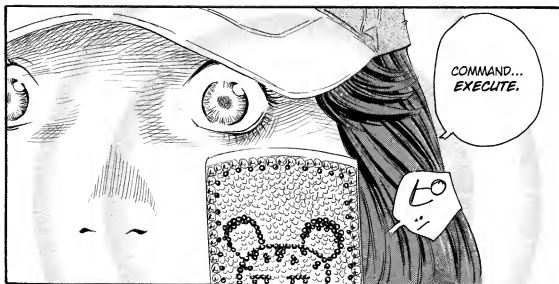
IN FRONT OF
THE MOAI...
WEARING A
MOOKEY CAP?
BET YOU
ANYTHING
THAT'S HER.

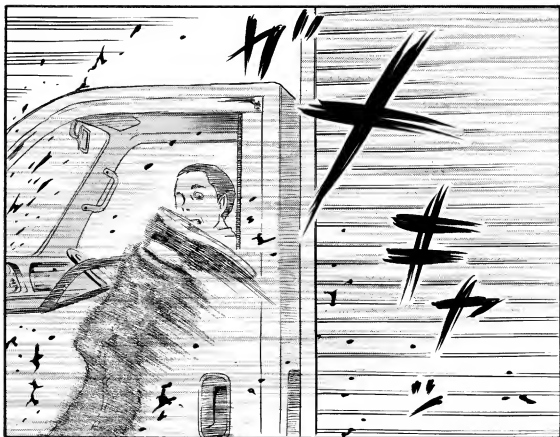
WITH ALL THESE
GIRLS ON THE
MESSAGE
BOARDS THESE
DAYS, YOU DON'T
EVEN HAVE TO
PAY FOR IT
ANYMORE...

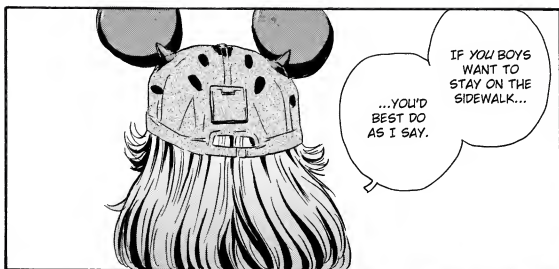




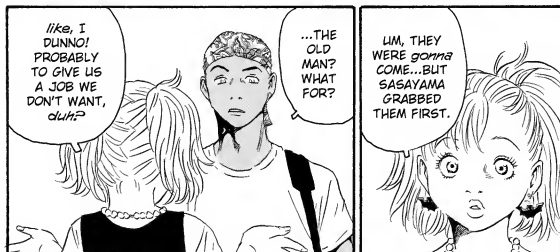
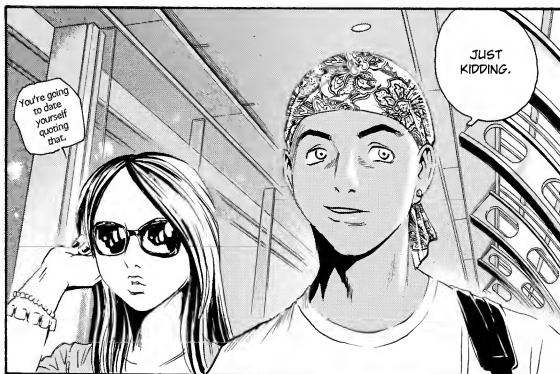


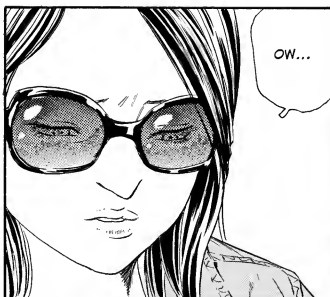


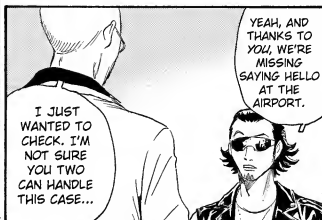






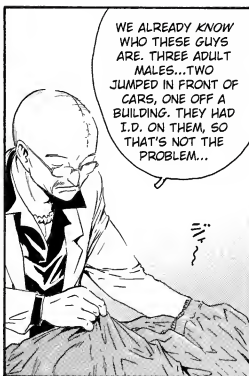




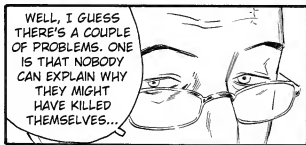




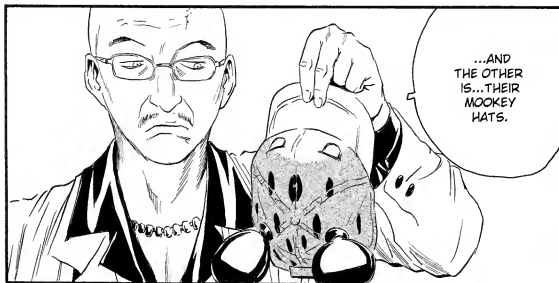
THEN WHAT
IS THE
PROBLEM
...?



WE ALREADY KNOW
WHO THESE GUYS
ARE. THREE ADULT
MALES...TWO
JUMPED IN FRONT OF
CARS, ONE OFF A
BUILDING. THEY HAD
I.D. ON THEM, SO
THAT'S NOT THE
PROBLEM...



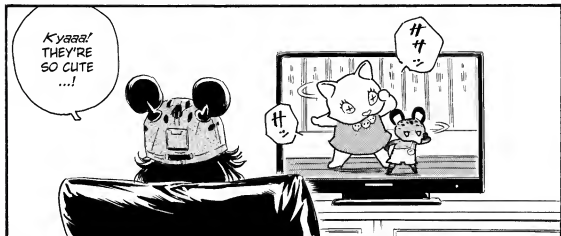
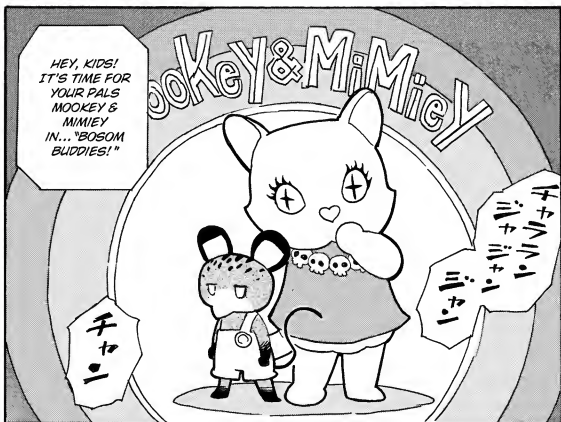
WELL, I GUESS
THERE'S A COUPLE
OF PROBLEMS. ONE
IS THAT NOBODY
CAN EXPLAIN WHY
THEY MIGHT
HAVE KILLED
THEMSELVES...

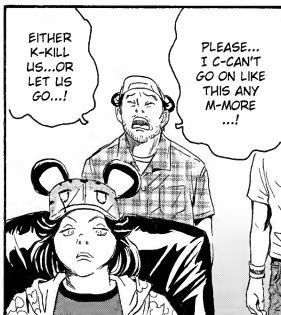


...AND
THE OTHER
IS...THEIR
MOOKEY
HATS.



MOOKEY?







I DON'T NEED
YOU ANYMORE,
DO I...? AND
I'M TIRED OF
YOU TALKING
OVER THE
CARTOON.

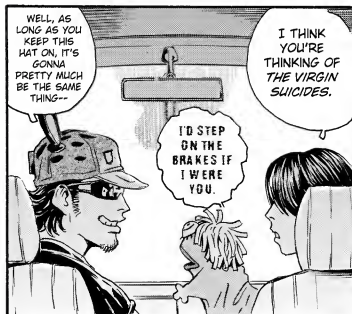
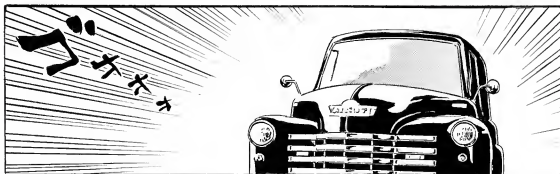


W-
WAIT...
I...I...



OPTION
...ONE.

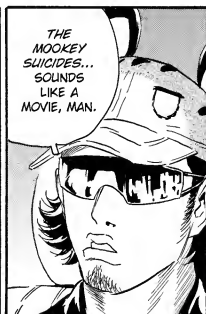
カ
バ
ン



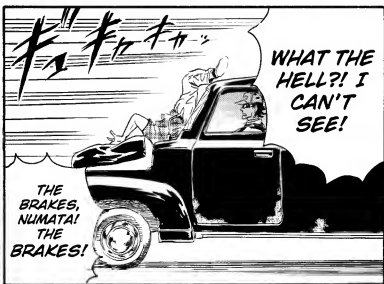
WELL, AS
LONG AS YOU
KEEP THIS
HAT ON, IT'S
GONNA
PRETTY MUCH
BE THE SAME
THING--

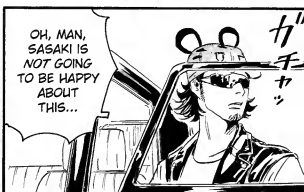
I'D STEP
ON THE
BRAKES IF
I WERE
YOU.

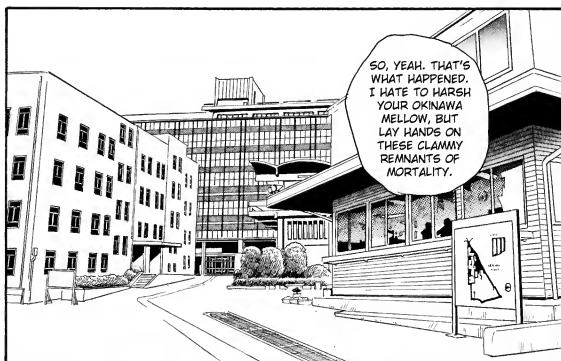
I THINK
YOU'RE
THINKING OF
THE VIRGIN
SUICIDES.

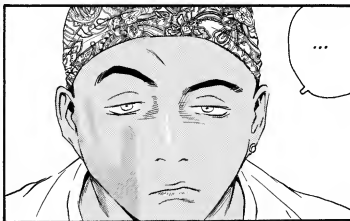
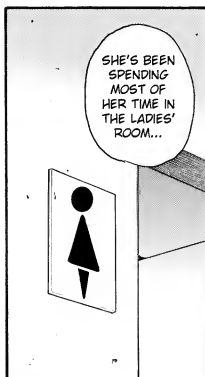
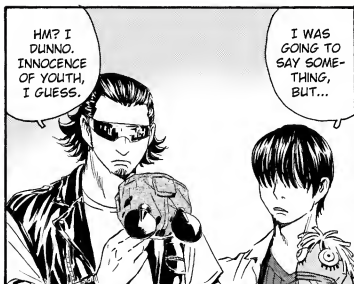


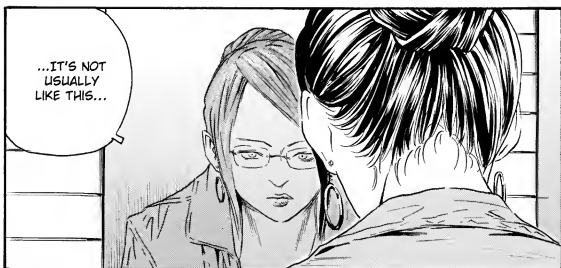
THE
MOOKEY
SUICIDES...
SOUNDS
LIKE A
MOVIE, MAN.



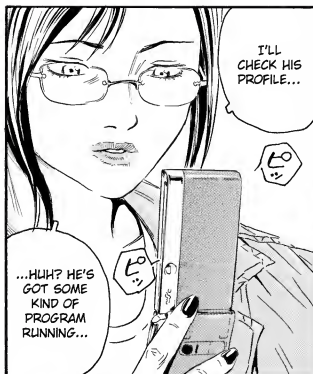


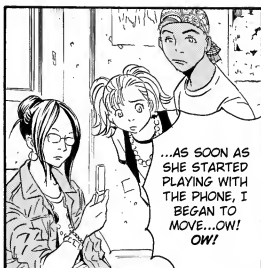


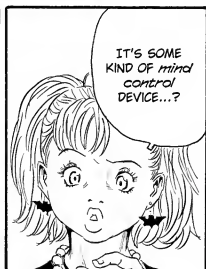
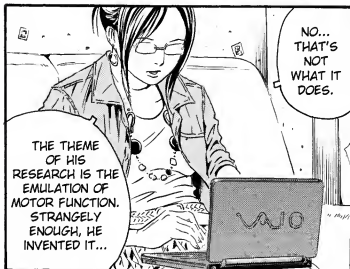
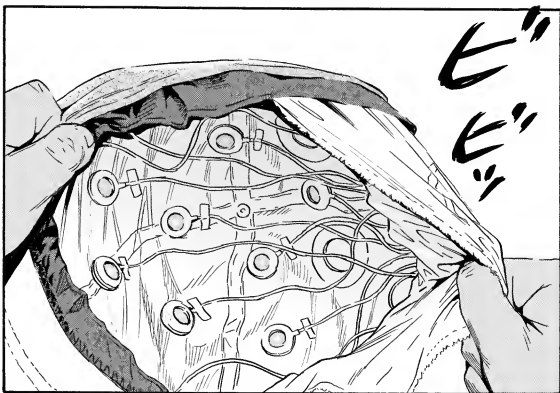


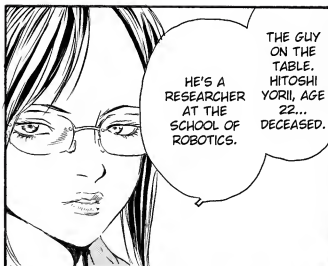




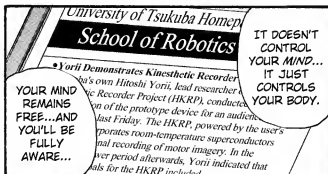








THE GUY ON THE TABLE. HITOSHI YORII, AGE 22... DECEASED.



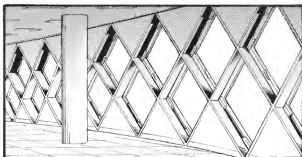
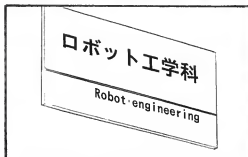
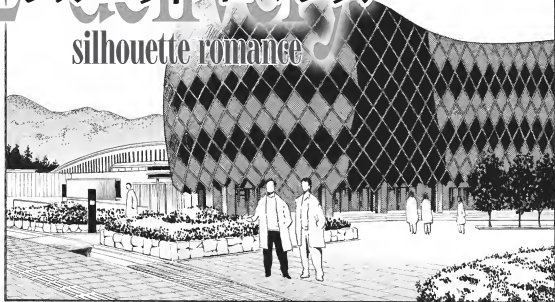
IT DOESN'T CONTROL YOUR MIND... IT JUST CONTROLS YOUR BODY.

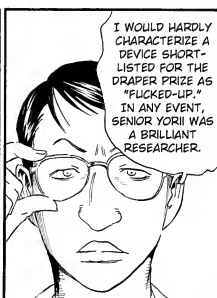
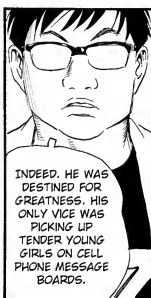
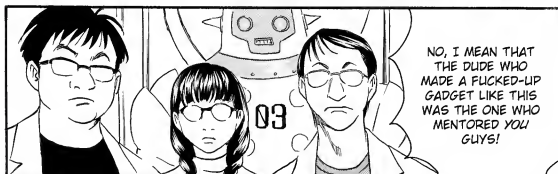


2nd delivery

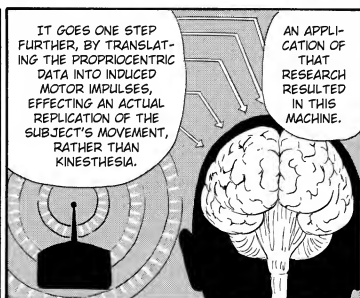
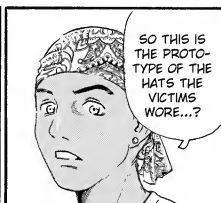
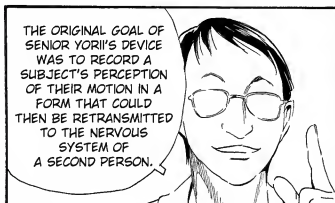
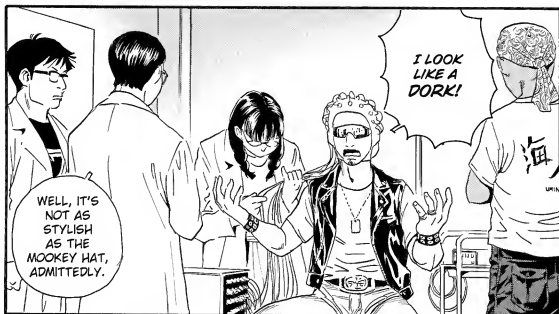
シルエット・ロマンス

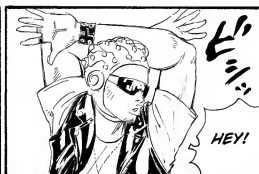
silhouette romance

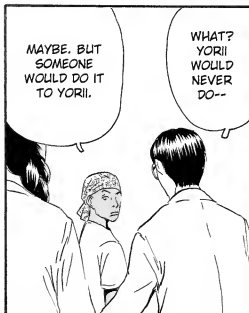
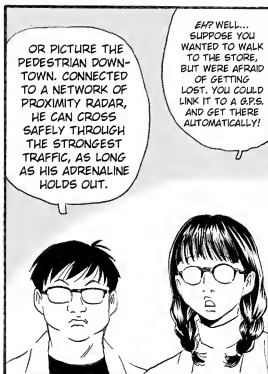














IT'S
SASAKI...

ニヤニヤ
ニヤニヤ
ニヤニヤ



...

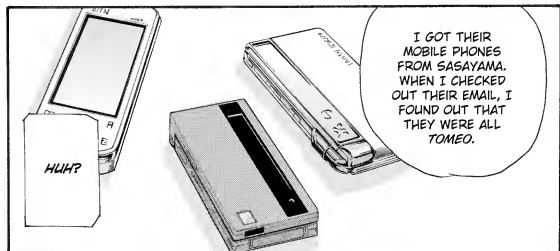


HELLO.
WHAT'S
UP...?



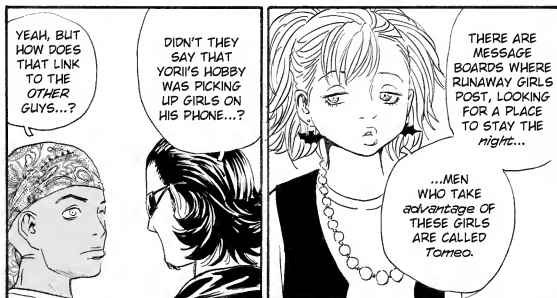
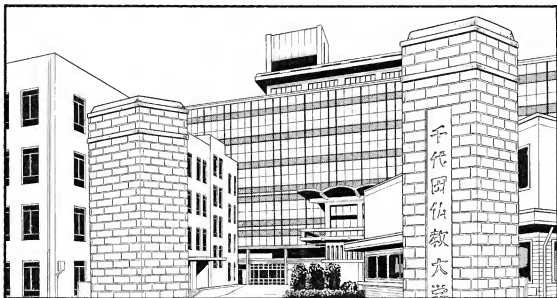
WHAT?

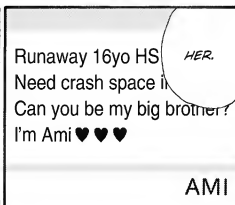
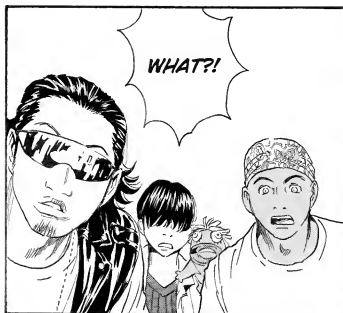
THE
VICTIMS
WHO WORE
THE
MOOKEY
HATS...?
...THEY
ALL HAD
ANOTHER
DETAIL IN
COMMON.



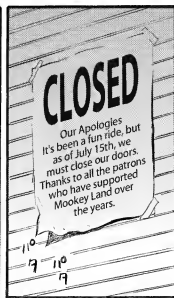
I GOT THEIR
MOBILE PHONES
FROM SASAYAMA.
WHEN I CHECKED
OUT THEIR EMAIL, I
FOUND OUT THAT
THEY WERE ALL
TOMEQ.

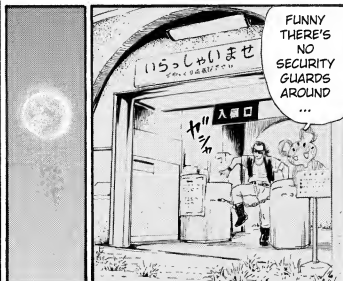
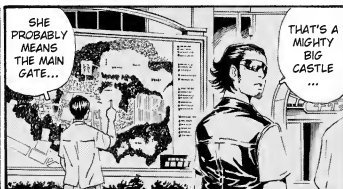
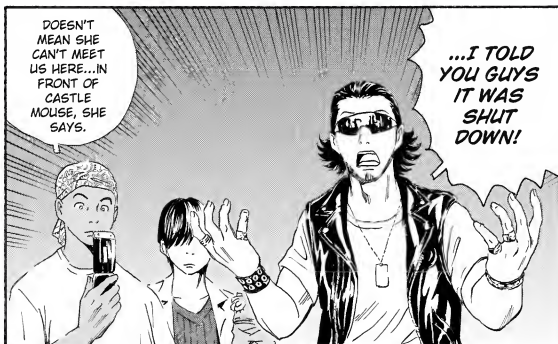
HUH?

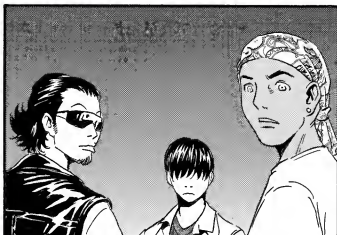












tee-hee
GOOD
EVENING.



WELCOME TO
TOKYO MOOKEY
LAND...BIG
BROTHERS OF
THE KUROSAKI
CORPSE DELIVERY
SERVICE.
♥



...I FIGURED
YOU PEOPLE
WOULD COME
LOOKING FOR
ME SOONER
OR LATER,
Y'KNOW...?



HOW DO
YOU KNOW
ABOUT
US...?

OH...



THE PERSON
WHO'S BEEN
MURDERING
THE TOMEI
WITH THESE
HATS.

...WELL,
ARE YOU
THE ONE
WE'RE
LOOKING
FOR?



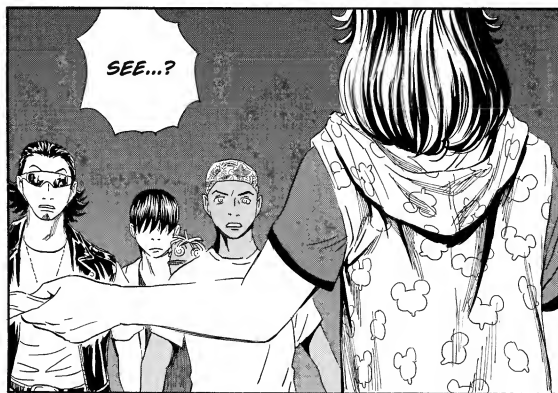
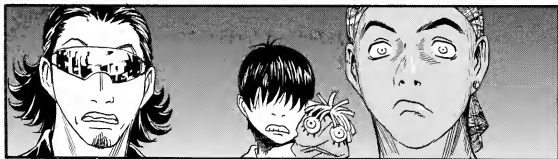
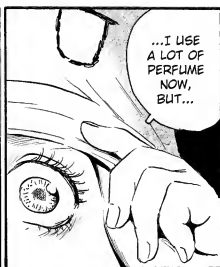
DIDN'T I? AND
WHAT ABOUT
THE GUY WHO
STARTED
THIS? ALL I
WANTED WAS A
PLACE TO STAY
THE NIGHT...



...YOU
DIDN'T
HAVE TO
START
KILLING
PEOPLE.

I'M NOT
GOING TO
DEFEND
THOSE
CREEPS,
BUT...

THAT'S
ME! SCUM
LIKE THEM
DESERVE
TO DIE.





H-HEY!
WHAT
ARE YOU
DOING...?

110
H

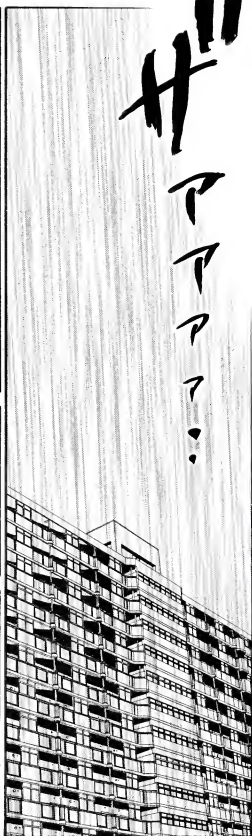


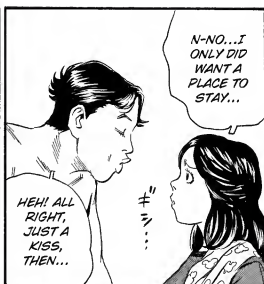
TAKE ONE
GUESS.

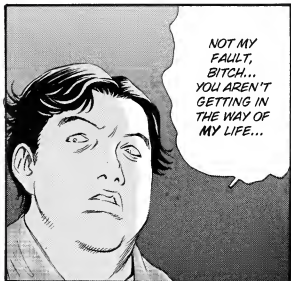


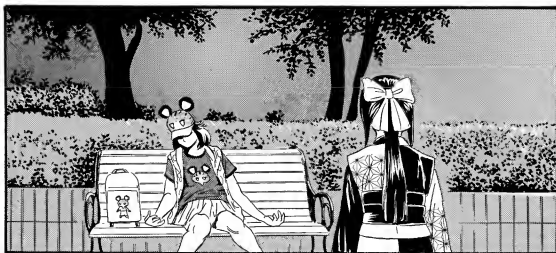
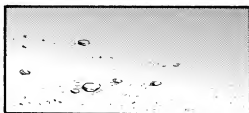
DON'T TELL ME
YOU DIDN'T
KNOW HOW
THAT MESSAGE
BOARD
WORKS!

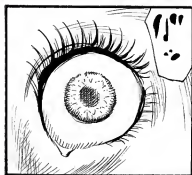
YOU DIDN'T
THINK YOU
GOT TO STAY
HERE FOR
FREE, DID
YOU?



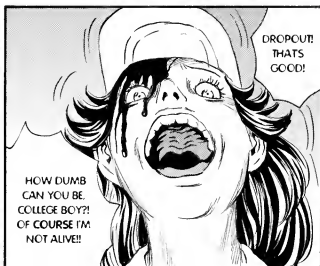
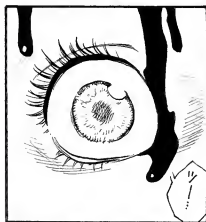










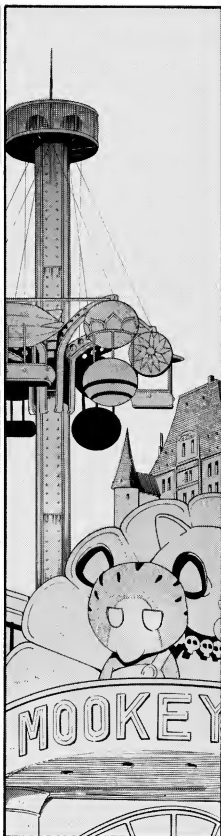




AFTER
ALL...

...HOW COULD
I STILL BE ALIVE
AFTER YOU
DID THIS...?!

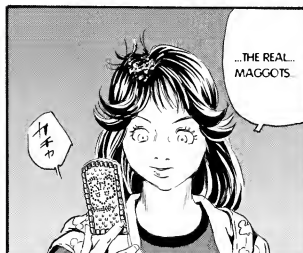


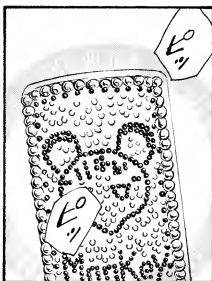
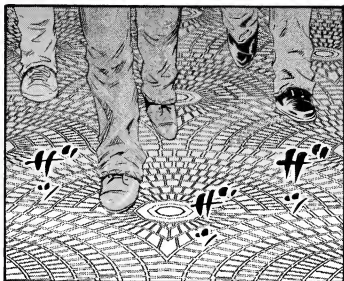




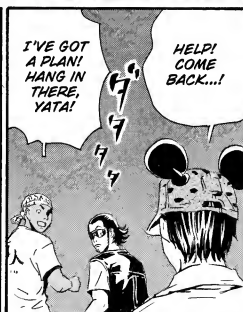
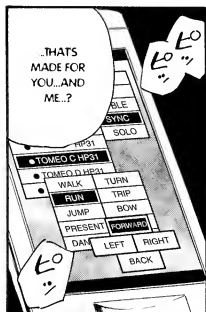
...SO
DEAD
!!!

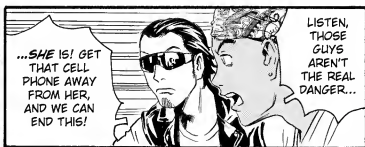
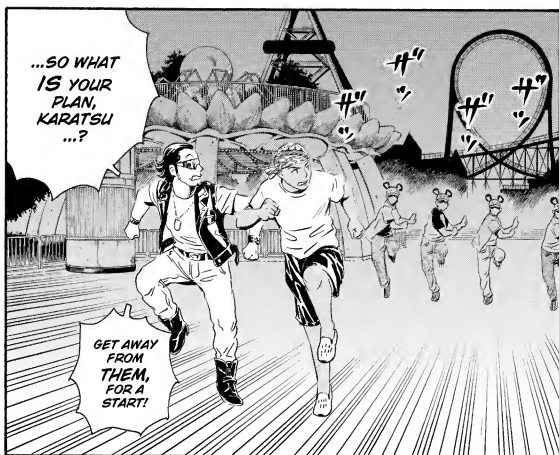
Bridal delivery safari night
サファリ・ナイト



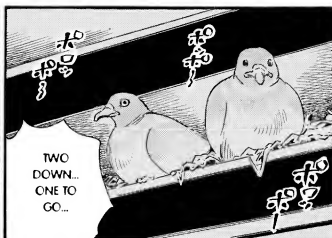


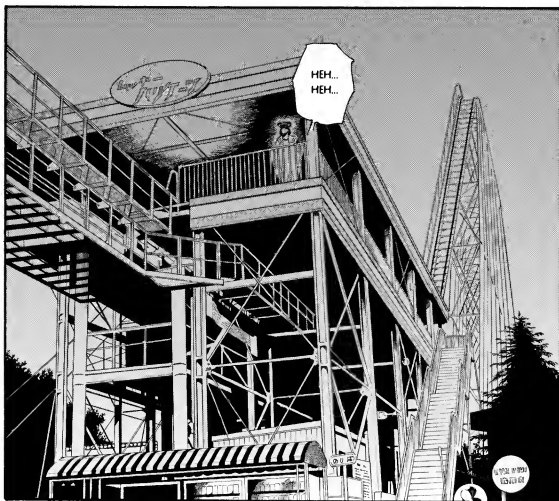


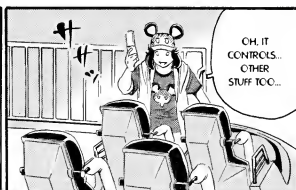
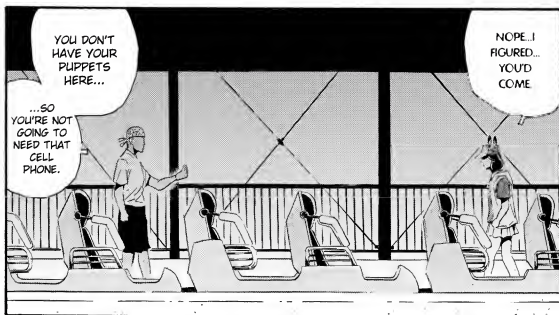






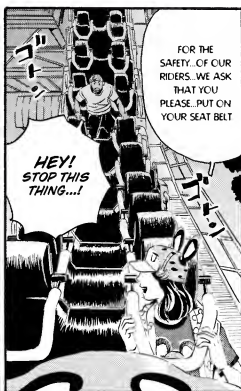








...SHIT.



HEY!
STOP THIS
THING...!

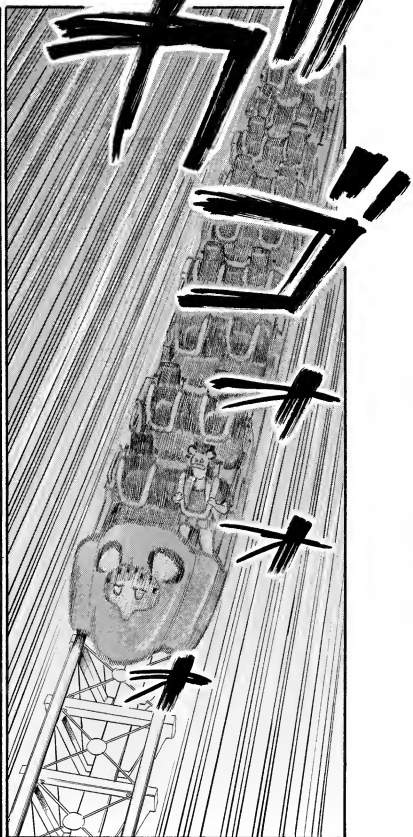
FOR THE
SAFETY OF OUR
RIDERS...WE ASK
THAT YOU
PLEASE...PUT ON
YOUR SEAT BELT

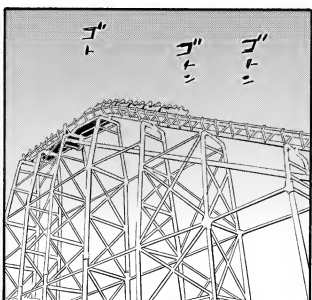
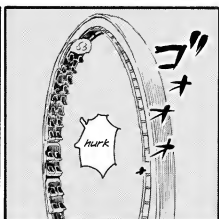


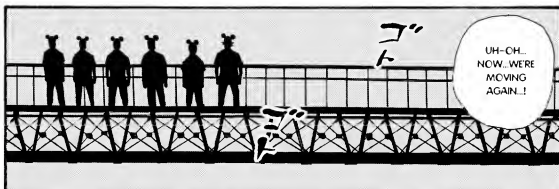
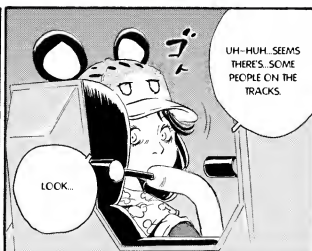
...TOO
...LATE

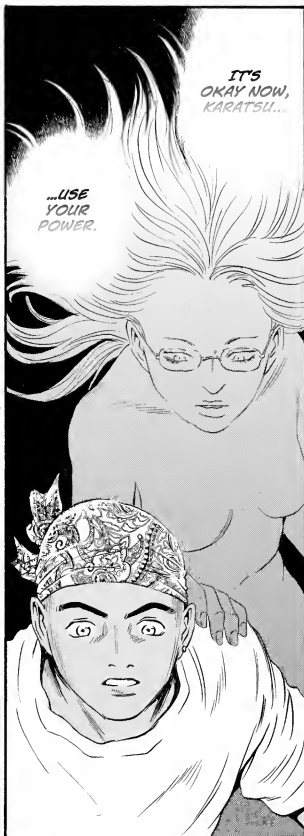


...











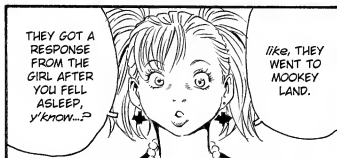
UM, YOU'RE
awake? YOU
WERE TALKING
IN YOUR
SLEEP...

Calling
for
Karatsu
...

HUH
...?



...
KARATSU?

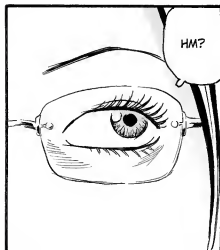


THEY GOT A
RESPONSE
FROM THE
GIRL AFTER
YOU FELL
ASLEEP,
Y'KNOW...?

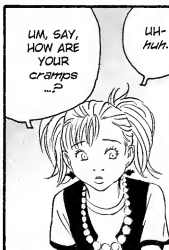
like, THEY
WENT TO
MOOKEY
LAND.



Y-YES...
I MEAN...
WHERE
ARE THE
OTHERS?



HM?

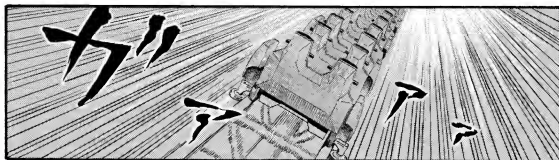


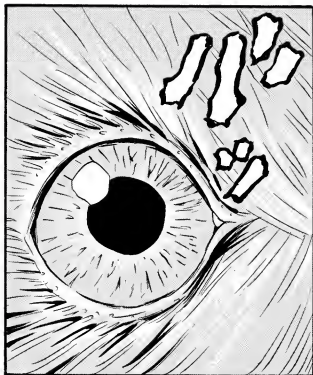
UM, SAY,
HOW ARE
YOUR
cramps
...?

UH-
huh.

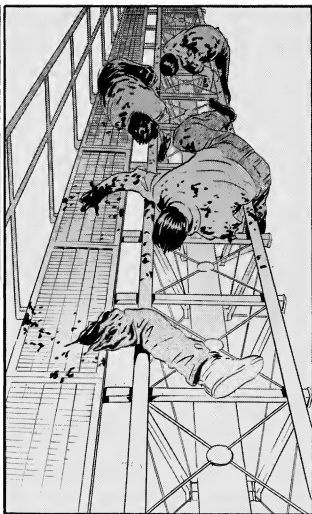


MOOKEY
LAND...?











...TO...YOU?
WELL...THE ONE
WHO...BROUGHT
ME BACK...ASKED
THE FAVOR...

W-WHO
ASKED...?



WH-WHY
ARE YOU
REALLY...
DOING
THIS?



HE SAID...
LOOK OUT
BEHIND
YOU.



MAYBE
YOU'LL...FIND
OUT...IN THE
NEXT LIFE.

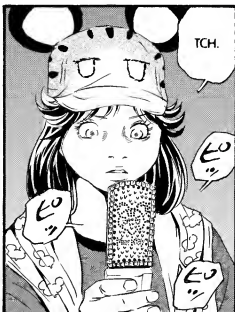


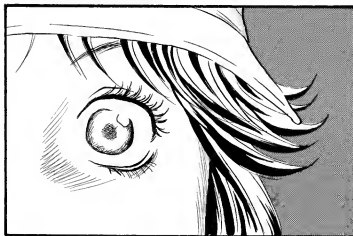
...I'M NOT
GOING
TO FIND
OUT...FOR
SOME TIME.



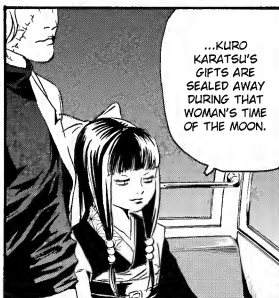
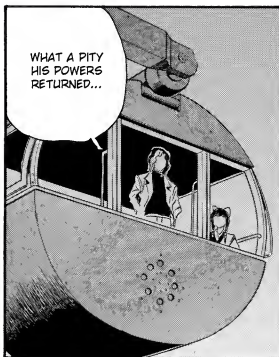
IN THAT
CASE...

...I
GUESS...











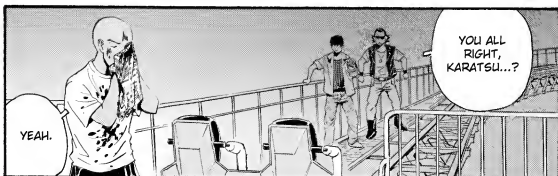
ONE DAY
YOU WILL
BE MINE...

...BIG
BROTHER.



MEANING
YOU'LL HAVE
PLENTY OF
CHANCES...

...EXACTLY.



YEAH.

YOU ALL
RIGHT,
KARATSU...?

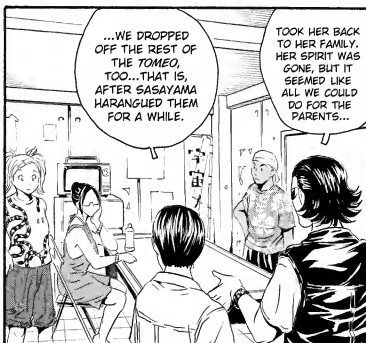
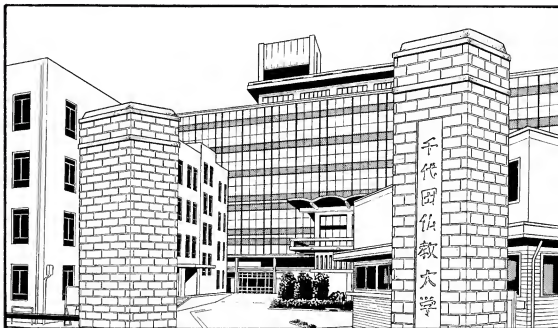


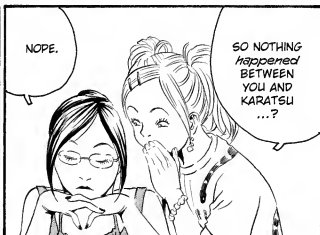
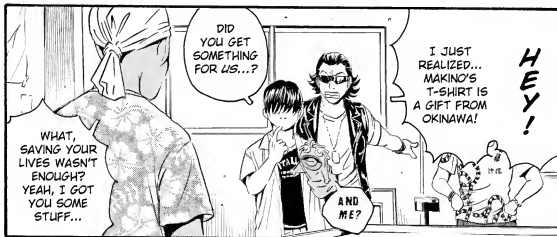
SHE'S
DEAD...AND
SHE'S NOT
COMING BACK
THIS WAY
AGAIN.

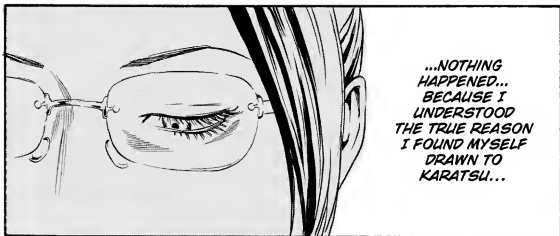


AND THE
GIRL...?









...NOTHING
HAPPENED...
BECAUSE I
UNDERSTOOD
THE TRUE REASON
I FOUND MYSELF
DRAWN TO
KARATSU...



...THAT YOU
AND HE ARE
SIBLINGS FROM
DIFFERENT
MOTHERS...

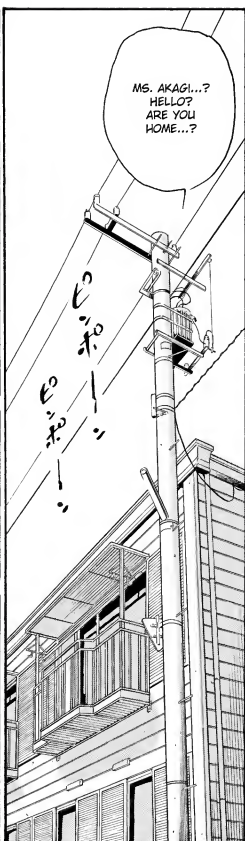
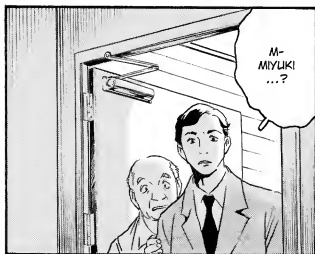
...YOU
ARE HIS
YOUNGER
SISTER.

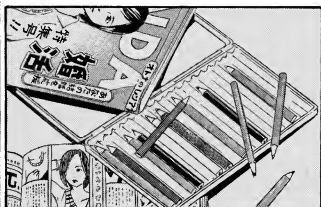
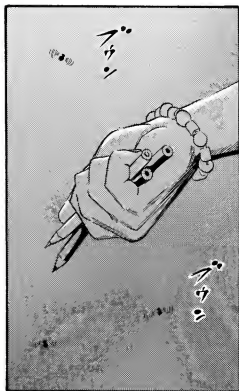
I'M SURE
YOU'VE
REALIZED
THIS...



鍵はかえして!

return my key!

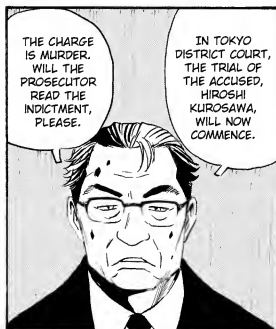






*A, black velvety jacket of brilliant flies
Which buzz around cruel smells,
Gulfs of shadow...*
—Rimbaud



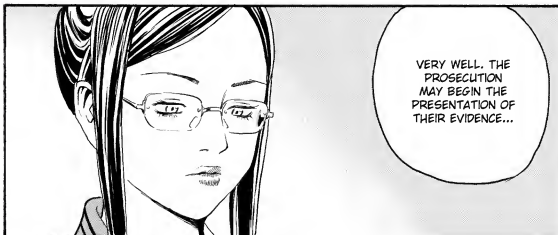
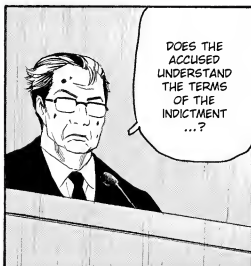


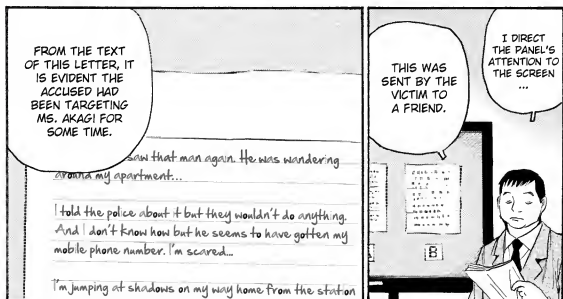
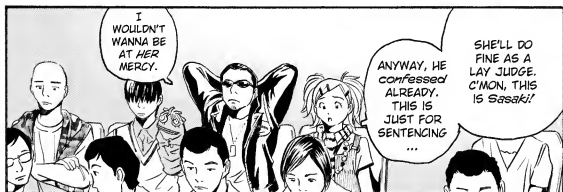
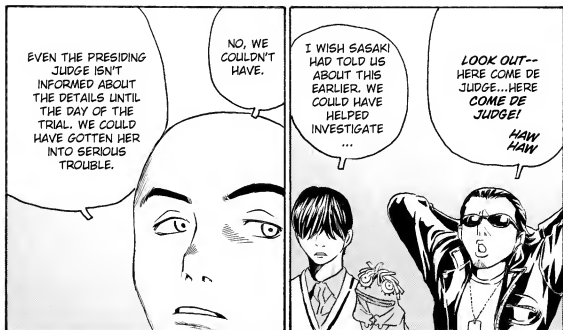
IN TOKYO DISTRICT COURT, THE TRIAL OF THE ACCUSED, HIROSHI KUROSAWA, WILL NOW COMMENCE.

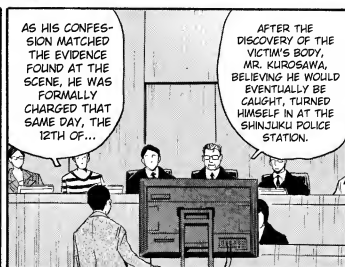
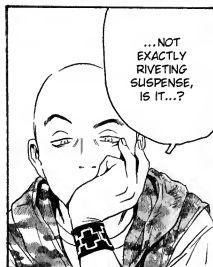
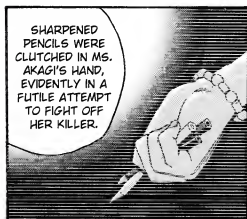
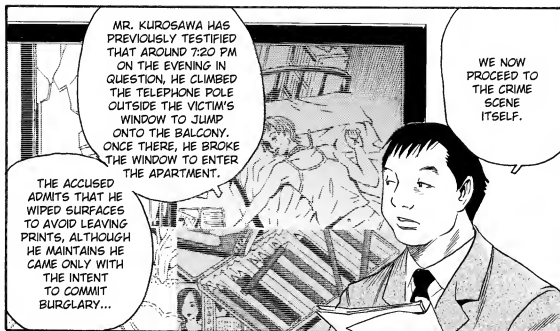


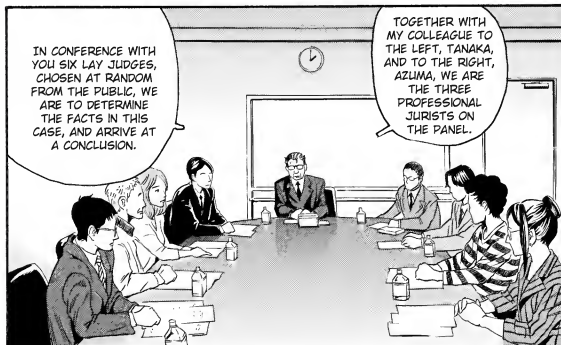
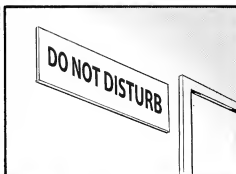
THE ACCUSED WILL NOW TAKE THE STAND.

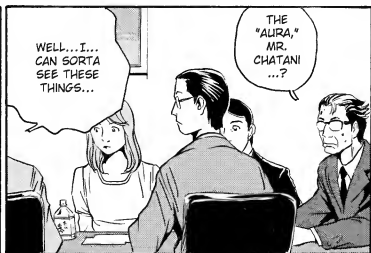
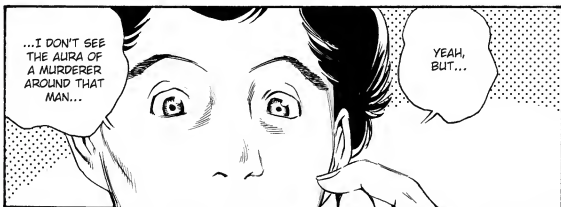


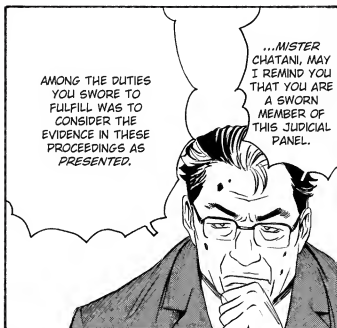












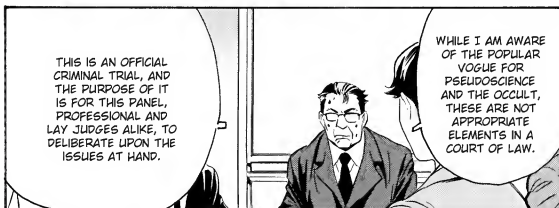
AMONG THE DUTIES YOU SWORE TO FULFILL WAS TO CONSIDER THE EVIDENCE IN THESE PROCEEDINGS AS PRESENTED.

...MISTER CHATANI, MAY I REMIND YOU THAT YOU ARE A SWORN MEMBER OF THIS JUDICIAL PANEL.



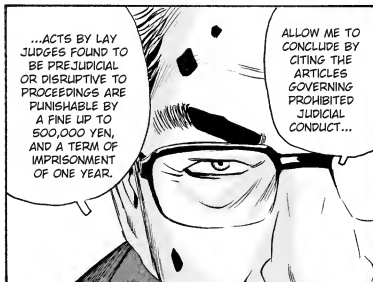
WELL, I FIGURE THAT IF SOMEONE COMMITTED MURDER, THEY SHOULD LOOK PRETTY GLOOMY, BUT KUROSAWA DIDN'T LOOK THAT DARK TO ME...

YOU KNOW, LIKE, WHEN A PERSON'S HAPPY, THERE'S A BRIGHT GLOW AROUND THEM...?



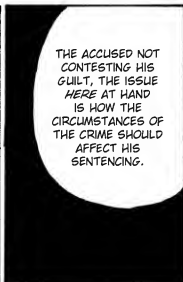
THIS IS AN OFFICIAL CRIMINAL TRIAL, AND THE PURPOSE OF IT IS FOR THIS PANEL, PROFESSIONAL AND LAY JUDGES ALIKE, TO DELIBERATE UPON THE ISSUES AT HAND.

WHILE I AM AWARE OF THE POPULAR VOGUE FOR PSEUDOSCIENCE AND THE OCCULT, THESE ARE NOT APPROPRIATE ELEMENTS IN A COURT OF LAW.

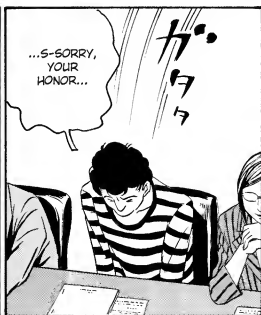
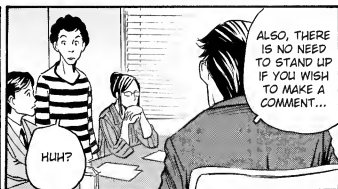


...ACTS BY LAY JUDGES FOUND TO BE PREJUDICIAL OR DISRUPTIVE TO PROCEEDINGS ARE PUNISHABLE BY A FINE UP TO 500,000 YEN, AND A TERM OF IMPRISONMENT OF ONE YEAR.

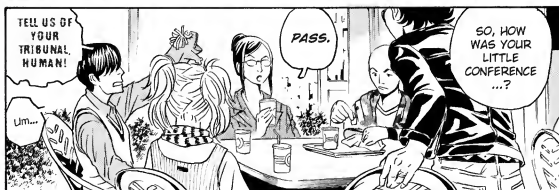
ALLOW ME TO CONCLUDE BY CITING THE ARTICLES GOVERNING PROHIBITED JUDICIAL CONDUCT...

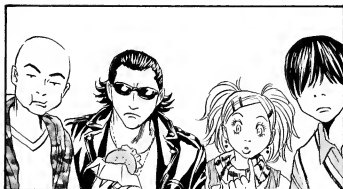


THE ACCUSED NOT CONTESTING HIS GUILT, THE ISSUE HERE AT HAND IS HOW THE CIRCUMSTANCES OF THE CRIME SHOULD AFFECT HIS SENTENCING.









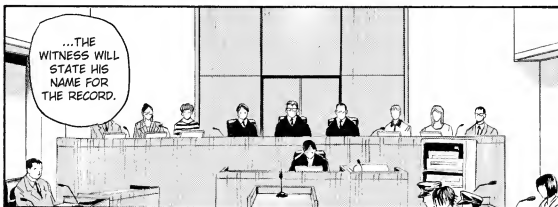
...I THINK
IT'S PRETTY
INTERESTING.

WELL...

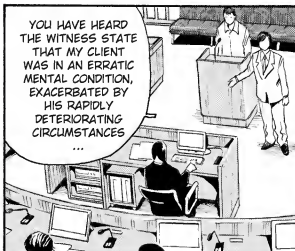


YEP.

SHE'S UP
TO SOME-
THING,
ISN'T
SHE...?



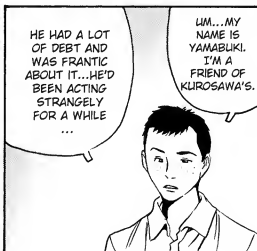
...THE
WITNESS WILL
STATE HIS
NAME FOR
THE RECORD.



YOU HAVE HEARD
THE WITNESS STATE
THAT MY CLIENT
WAS IN AN ERRATIC
MENTAL CONDITION,
EXACERBATED BY
HIS RAPIDLY
DETERIORATING
CIRCUMSTANCES
...

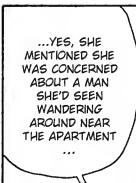
HE HAD A LOT
OF DEBT AND
WAS FRANTIC
ABOUT IT...HE'D
BEEN ACTING
STRANGELY
FOR A WHILE
...

UM...MY
NAME IS
YAMABUKI.
I'M A
FRIEND OF
KUROSAWA'S.





NEXT
WITNESS
...



...YES, SHE
MENTIONED SHE
WAS CONCERNED
ABOUT A MAN
SHE'D SEEN
WANDERING
AROUND NEAR
THE APARTMENT
...



MS.
AKAGI...?
WELL, SHE
WAS A NICE
GIRL, A
GOOD
TENANT.



THEN TAKE
WHAT HE DOES
HAVE--WHAT
HE TOOK FROM
HER! **THE
REST OF HIS
LIFE...BEHIND
BARS!**



MIYUKI...
MIYUKI MEANT
EVERYTHING
TO ME...

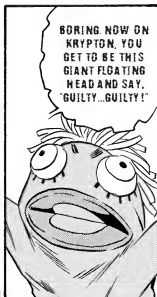
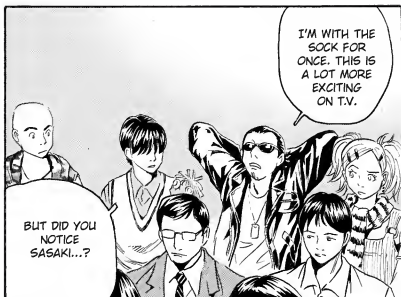
...SHE
DOESN'T HAVE
A LIFE ANY-
MORE...AND
NEITHER
DO I.

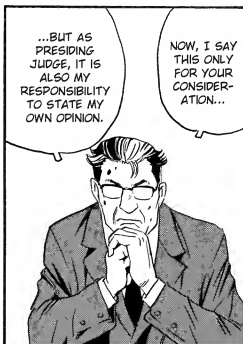


...



THIS...
PERSON...
SAYS HE DID
IT BECAUSE
HE DIDN'T
HAVE
MONEY...?





PARDON ME,
BUT MR.
KUROSAWA
IS INNOCENT.



THAT BEING
THE CASE, THIS
PANEL WILL
RETURN A
SENTENCE OF
12 YEARS TO
THE GUILTY
PARTY, HIROSHI
KUROSAWA
...



...WHAT?



IF YOU BELIEVE
THERE ARE
CIRCUMSTANCES
THAT SHOULD
REDUCE THE
SENTENCE, THEN
STATE THEM
NOW, BUT
OTHERWISE
...

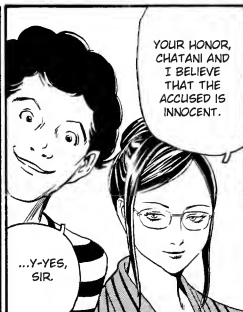


...AND I
AM QUITE
PREPARED
TO CITE THE
BOTH OF
YOU FOR
ATTEMPTING
TO CAUSE A
MISTRIAL!

I WARNED
YOU ONCE
BEFORE
ABOUT
YOUR OBLIGA-
TIONS TO THE
COURT...

カ
ワ
ッ

YOUR HONOR,
CHATANI AND
I BELIEVE
THAT THE
ACCUSED IS
INNOCENT.



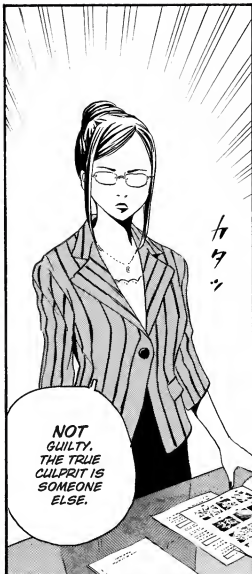
...Y-YES,
SIR.



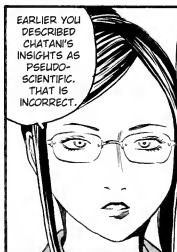
WHAT'S
SHE
TALKING
ABOUT...?



EH...?

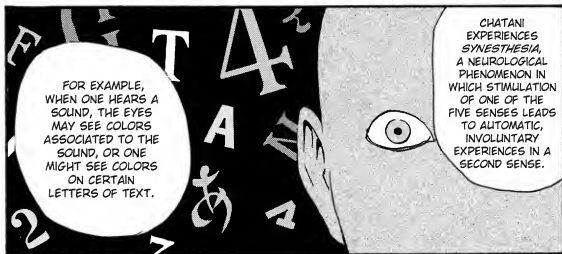


**NOT
GUILTY.
THE TRUE
CULPRIT IS
SOMEONE
ELSE.**



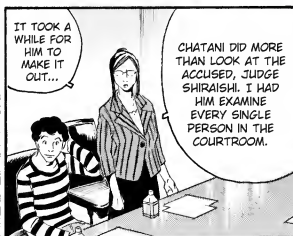
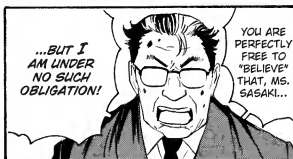
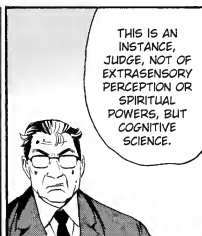
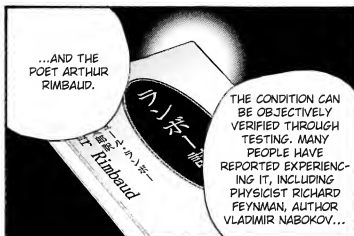
EARLIER YOU
DESCRIBED
CHATANI'S
INSIGHTS AS
PSEUDO-
SCIENTIFIC.
THAT IS
INCORRECT.

YOU ARE THE
PRESIDING JUDGE,
IT'S TRUE, MR.
SHIRAIISHI. BUT
IN THESE
PROCEEDINGS,
I TOO AM A
JUDGE, AND I
INTEND TO SEE
THAT JUSTICE
IS DONE.



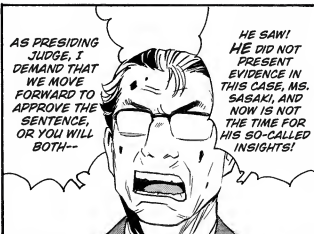
FOR EXAMPLE,
WHEN ONE HEARS A
SOUND, THE EYES
MAY SEE COLORS
ASSOCIATED TO THE
SOUND, OR ONE
MIGHT SEE COLORS
ON CERTAIN
LETTERS OF TEXT.

CHATANI
EXPERIENCES
SYNTHESIS,
A NEUROLOGICAL
PHENOMENON IN
WHICH STIMULATION
OF ONE OF THE
FIVE SENSES LEADS
TO AUTOMATIC,
INVOLUNTARY
EXPERIENCES IN A
SECOND SENSE.





MR. SHIRAISHI, ARE YOU ATTEMPTING TO COERCE ME...?



AS PRESIDING JUDGE, I DEMAND THAT WE MOVE FORWARD TO APPROVE THE SENTENCE, OR YOU WILL BOTH--

HE SAW! HE DID NOT PRESENT EVIDENCE IN THIS CASE, MS. SASAKI, AND NOW IS NOT THE TIME FOR HIS SO-CALLED INSIGHTS!



GOOD. BECAUSE LIKE YOU, I WANT A PROPER DELIBERATION.

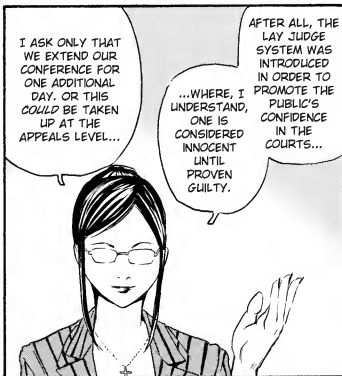
NO. CERTAINLY NOT.

ER... NO.



ONE DAY. BUT WE'LL CONCLUDE TOMORROW.

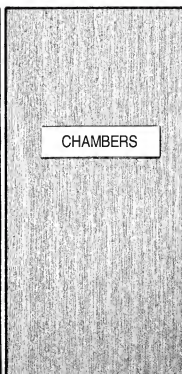
VERY WELL. FINE.



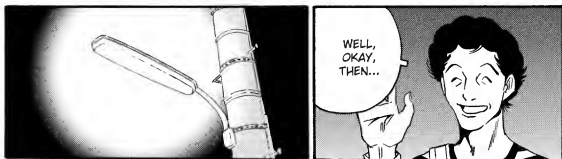
I ASK ONLY THAT WE EXTEND OUR CONFERENCE FOR ONE ADDITIONAL DAY. OR THIS COULD BE TAKEN UP AT THE APPEALS LEVEL...

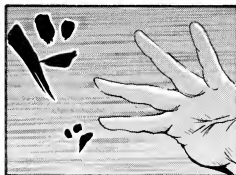
...WHERE, I UNDERSTAND, ONE IS CONSIDERED INNOCENT UNTIL PROVEN GUILTY.

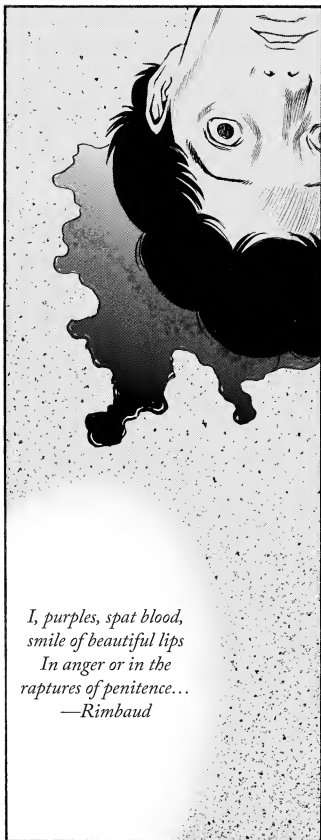
AFTER ALL, THE LAY JUDGE SYSTEM WAS INTRODUCED IN ORDER TO PROMOTE THE PUBLIC'S CONFIDENCE IN THE COURTS...



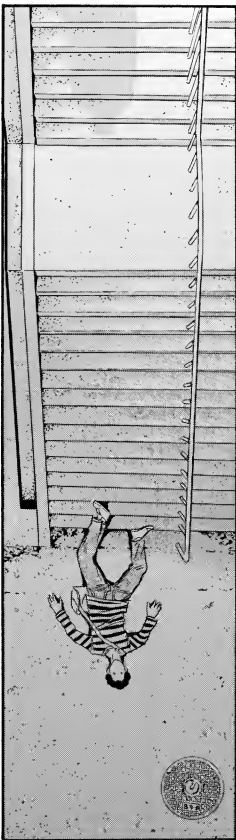








*I, purples, spat blood,
smile of beautiful lips
In anger or in the
raptures of penitence...
—Rimbaud*

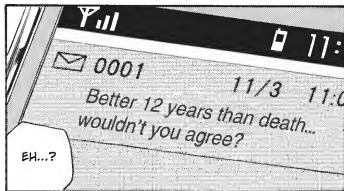
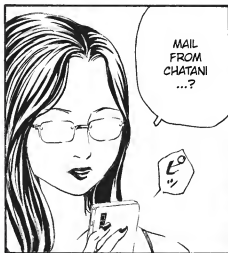


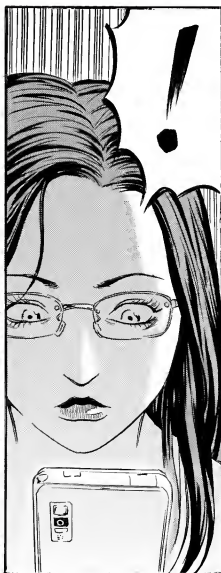
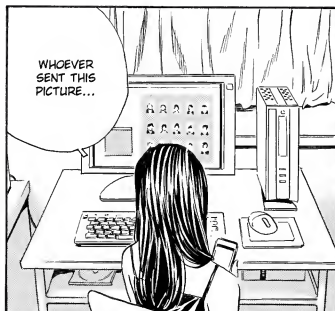


5th delivery

白い鎮魂歌

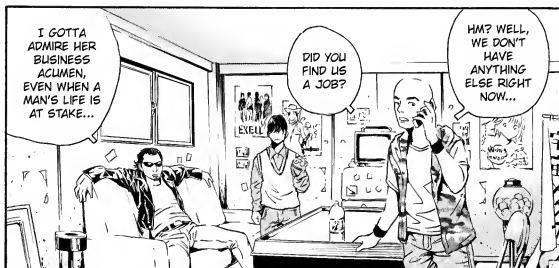
white requiem

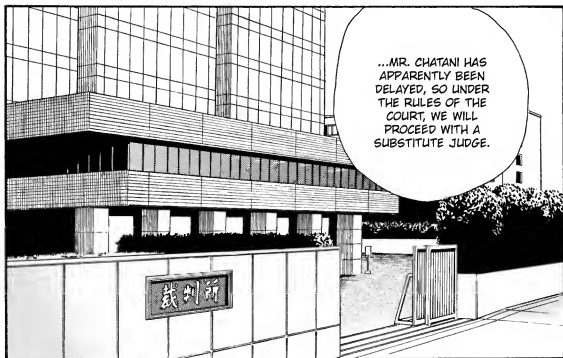


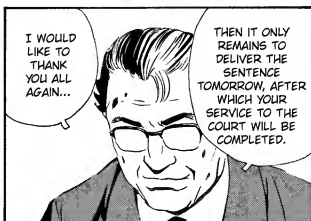
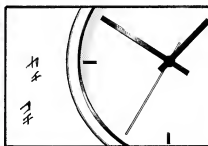
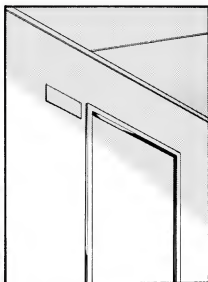


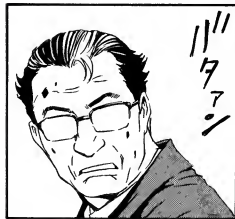
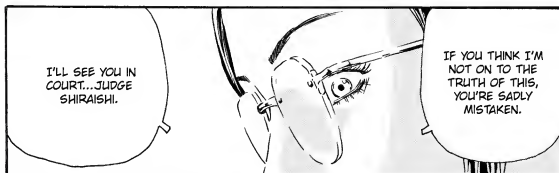
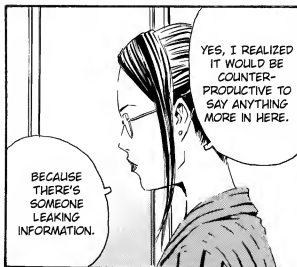
HELLO,
KARATSU?

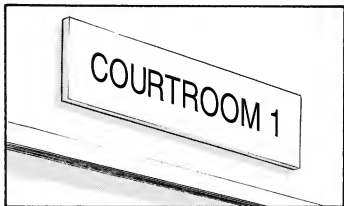






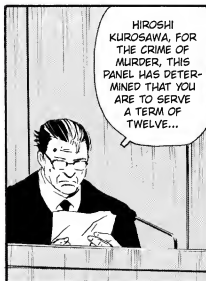


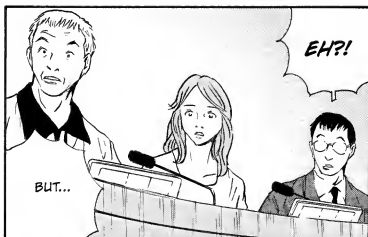




*O, sublime Trumpet
full of strange
piercing sounds,
Silences crossed by
Worlds and by Angels:
O the Omega, the
violet ray of Her Eyes!
—Rimbaud*







GIVE THE
MURDERER
TWELVE YEARS
IF YOU
INSIST...BUT
IT'S NOT MR.
KUROSAWA!

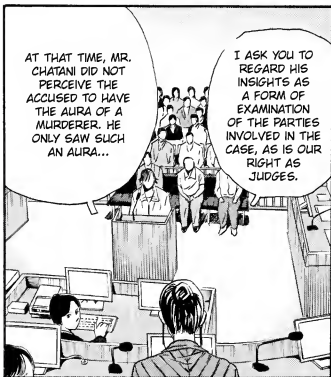


IS SHE
CRAZY...?

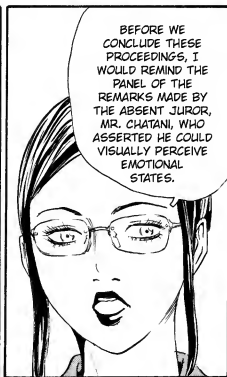


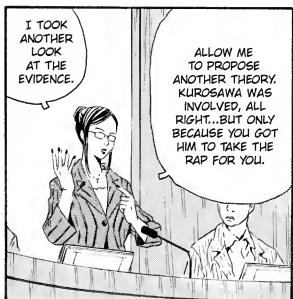
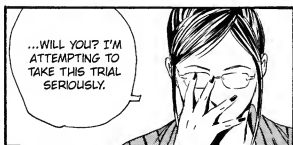
AT THAT TIME, MR.
CHATANI DID NOT
PERCEIVE THE
ACCUSED TO HAVE
THE AURA OF A
MURDERER. HE
ONLY SAW SUCH
AN AURA...

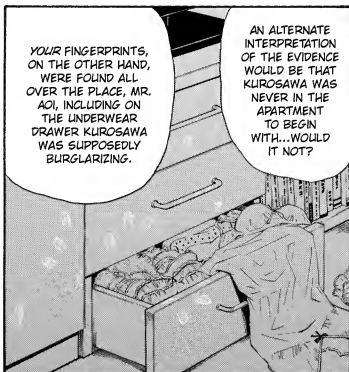
I ASK YOU TO
REGARD HIS
INSIGHTS AS
A FORM OF
EXAMINATION
OF THE PARTIES
INVOLVED IN THE
CASE, AS IS OUR
RIGHT AS
JUDGES.



BEFORE WE
CONCLUDE THESE
PROCEEDINGS, I
WOULD REMIND THE
PANEL OF THE
REMARKS MADE BY
THE ABSENT JUROR,
MR. CHATANI, WHO
ASSERTED HE COULD
VISUALLY PERCEIVE
EMOTIONAL
STATES.

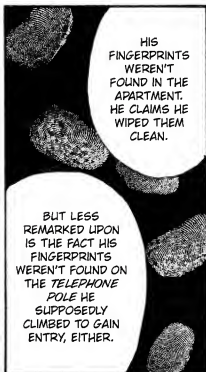






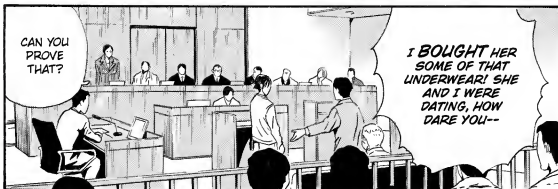
YOUR FINGERPRINTS, ON THE OTHER HAND, WERE FOUND ALL OVER THE PLACE, MR. AOI, INCLUDING ON THE UNDERWEAR DRAWER KUROSAWA WAS SUPPOSEDLY BURGLARIZING.

AN ALTERNATE INTERPRETATION OF THE EVIDENCE WOULD BE THAT KUROSAWA WAS NEVER IN THE APARTMENT TO BEGIN WITH...WOULD IT NOT?



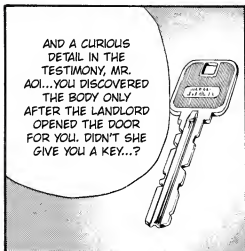
HIS FINGERPRINTS WEREN'T FOUND IN THE APARTMENT. HE CLAIMS HE WIPED THEM CLEAN.

BUT LESS REMARKED UPON IS THE FACT HIS FINGERPRINTS WEREN'T FOUND ON THE TELEPHONE POLE HE SUPPOSEDLY CLIMBED TO GAIN ENTRY, EITHER.

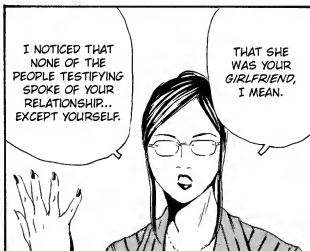


CAN YOU PROVE THAT?

I BOUGHT HER SOME OF THAT UNDERWEAR! SHE AND I WERE DATING, HOW DARE YOU--

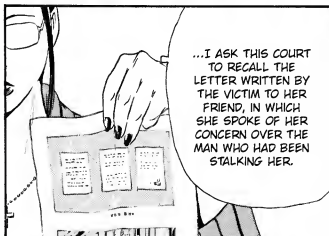
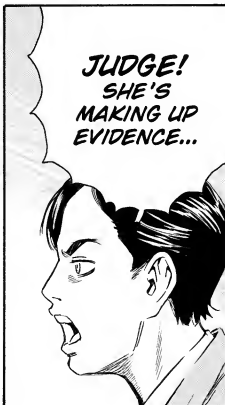
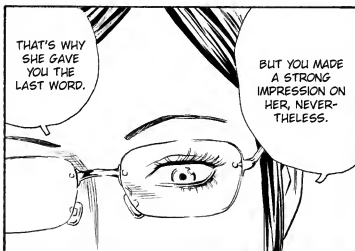


AND A CURIOUS DETAIL IN THE TESTIMONY, MR. AOI...YOU DISCOVERED THE BODY ONLY AFTER THE LANDLORD OPENED THE DOOR FOR YOU. DIDN'T SHE GIVE YOU A KEY...?



I NOTICED THAT NONE OF THE PEOPLE TESTIFYING SPOKE OF YOUR RELATIONSHIP... EXCEPT YOURSELF.

THAT SHE WAS YOUR GIRLFRIEND, I MEAN.



THE LETTER IS WRITTEN IN MULTIPLE COLORS. WELL, SOME PEOPLE DO WRITE THAT WAY, OUT OF A WHIMSICAL OR CHEERFUL DESIRE...

Last night I saw that man again. He was wandering around my apartment...

I told the police about it but they wouldn't do anything. And I don't know how but he seems to have gotten my name. I'm scared...

I OBSERVED THAT HER SHOPPING LISTS...EVEN HER POST-IT NOTES WERE WRITTEN IN MULTIPLE COLORS.

IN THE PICTURES TAKEN OF HER BEDROOM, CRAYONS, COLORED PENCILS, AND MARKERS WERE SCATTERED EVERYWHERE.

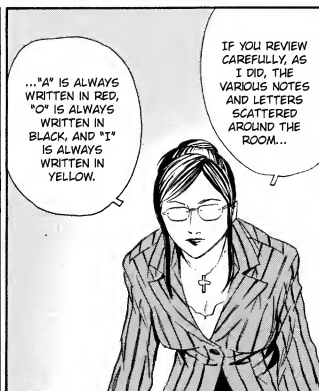
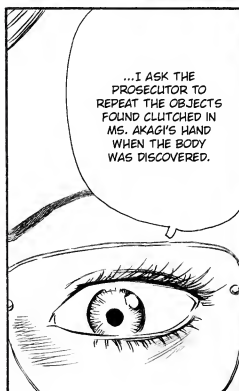
...BUT IT SEEMS AN ODD WAY FOR A PERSON TO WRITE WHEN DESCRIBING HER FEARS.

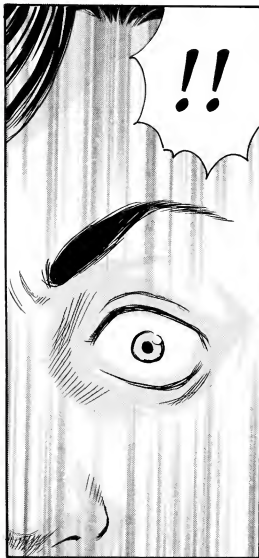
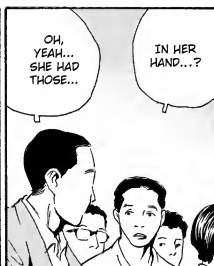
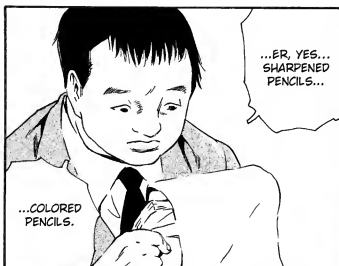
WHICH RETURNS US TO THE INSIGHTS OF OUR ABSENT COLLEAGUE, MR. CHATANI.

MR. CHATANI EXPERIENCED SYNESTHESIA IN AN UNUSUAL CHROMESTHETIC FORM, BUT A MORE COMMON VARIETY IS SUGGESTED BY MS. AKAGI'S BEHAVIOR--GRAPHEME-COLOR SYNESTHESIA.

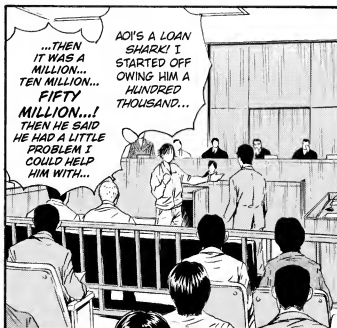
FURTHERMORE, ALL OF THESE ARE CONSISTENT IN THE WAY THEY USE CERTAIN COLORS TO DEPICT CERTAIN LETTERS.

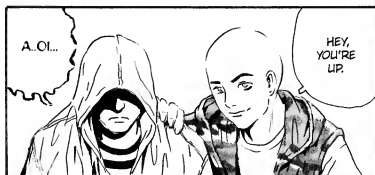


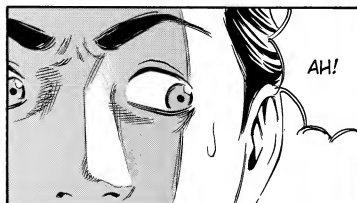


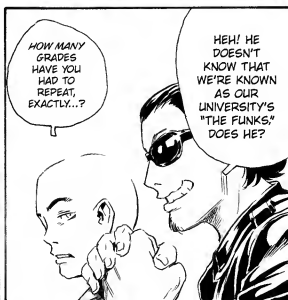




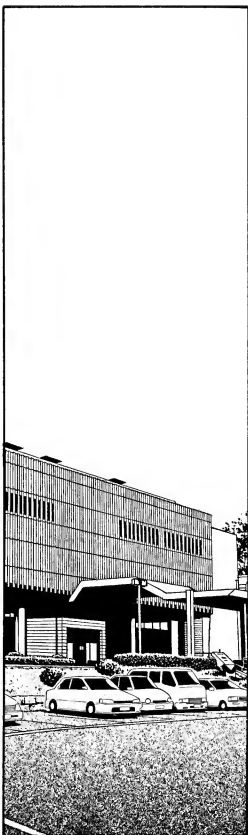


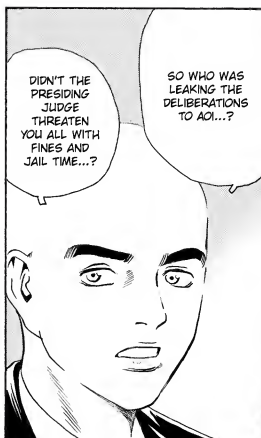




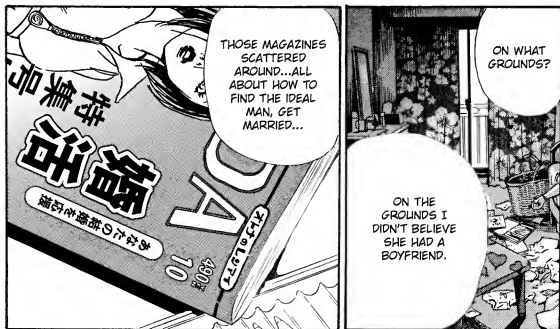
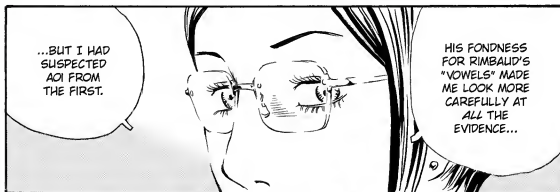
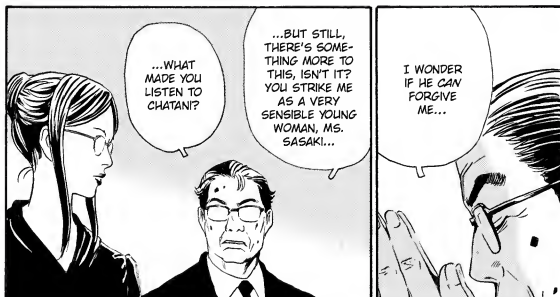












*A black, E white, I red,
U green, O blue: vowels,
I shall tell, one day, of your
mysterious origins...*

—Rimbaud



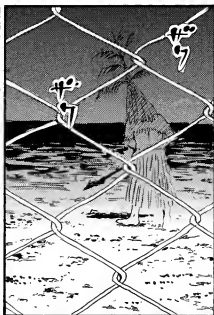
6th delivery

二人の夢の島

island of dreams for two







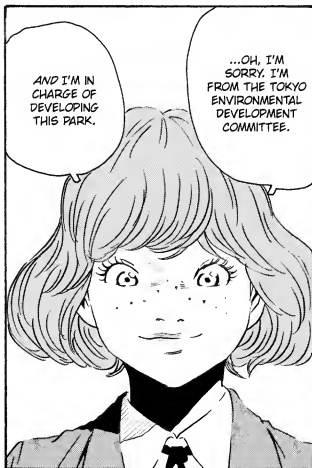


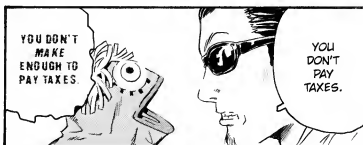
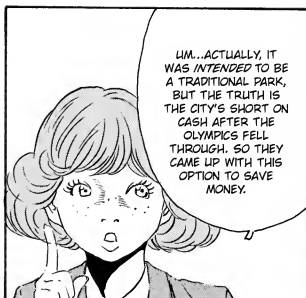


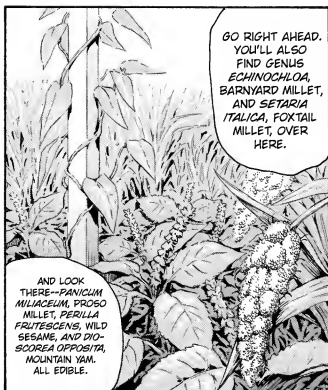
WEREN'T THEY
GOING TO
BUILD SOME-
THING HERE
FOR THE
OLYMPICS
...?

WELL, AS
LONG AS
THEY'RE
PAYING US
TO WHACK
THEM.

YA KNOW, FOR
THE WORLD'S
MOST POPULOUS
METROPOLITAN
AREA, THERE'S
A SURPRISING
AMOUNT OF
WEEDS IN IT.







GO RIGHT AHEAD.
YOU'LL ALSO
FIND GENUS
ECHINOCHLOA,
BARNYARD MILLET,
AND *SETARIA*
ITALICA, FOXTAIL
MILLET, OVER
HERE.

AND LOOK
THERE--*PANICUM*
MILIACEUM, PROSO
MILLET, *PERILLA*
FRUTESCENS, WILD
SESAME, AND *DIO-*
SCOREA *OPPOSITA*,
MOUNTAIN YAM.
ALL EDIBLE.



**WHAT?!
RICE! CAN
YOU EAT
THIS...?**

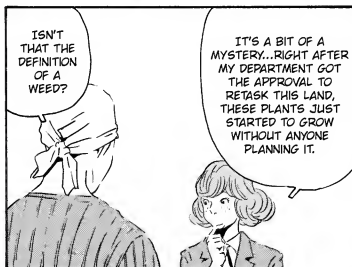
...And
can I have
some...?

JUST HOW
POOR ARE
YOU?



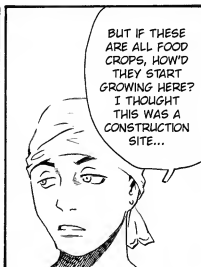
ISN'T
IT?

HEY,
THAT'S
KIND OF
AMAZING!

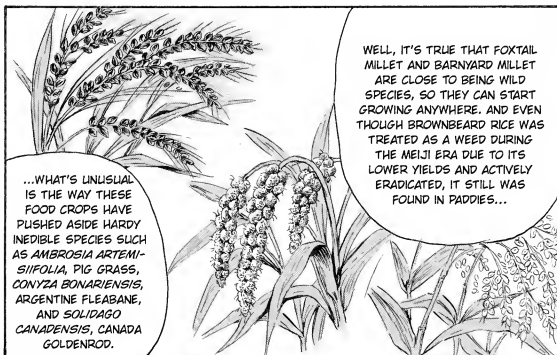


ISN'T
THAT THE
DEFINITION
OF A
WEED?

IT'S A BIT OF A
MYSTERY...RIGHT AFTER
MY DEPARTMENT GOT
THE APPROVAL TO
RETASK THIS LAND,
THESE PLANTS JUST
STARTED TO GROW
WITHOUT ANYONE
PLANNING IT.

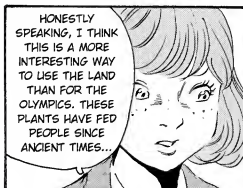


BUT IF THESE
ARE ALL FOOD
CROPS, HOW'D
THEY START
GROWING HERE?
I THOUGHT
THIS WAS A
CONSTRUCTION
SITE...



...WHAT'S UNUSUAL IS THE WAY THESE FOOD CROPS HAVE PUSHED ASIDE HARDY INEDIBLE SPECIES SUCH AS *AMBROSIA ARTEMISIIFOLIA*, PIG GRASS, *CONYZA BONARIENSIS*, ARGENTINE FLEABANE, AND *SOLIDAGO CANADENSIS*, CANADA GOLDENROD.

WELL, IT'S TRUE THAT FOXTAIL MILLET AND BARNYARD MILLET ARE CLOSE TO BEING WILD SPECIES, SO THEY CAN START GROWING ANYWHERE. AND EVEN THOUGH BROWNBEARD RICE WAS TREATED AS A WEED DURING THE MEIJI ERA DUE TO ITS LOWER YIELDS AND ACTIVELY ERADICATED, IT STILL WAS FOUND IN PADDIES...



HONESTLY SPEAKING, I THINK THIS IS A MORE INTERESTING WAY TO USE THE LAND THAN FOR THE OLYMPICS. THESE PLANTS HAVE FED PEOPLE SINCE ANCIENT TIMES...



YAYOI KUSAKABE. BOTANY.

KURO KARATSU. RELIGIOUS STUDIES MAJOR.



...YES IT IS!

チャリン

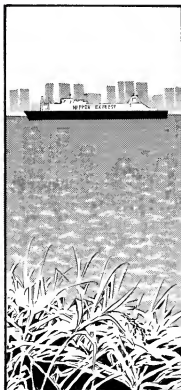


キーン



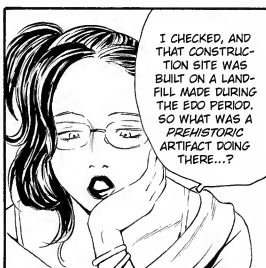
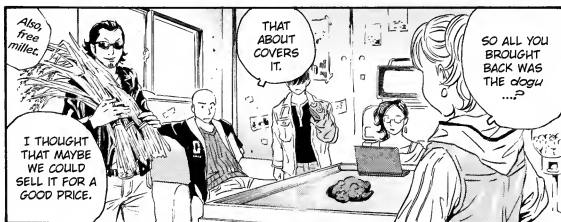
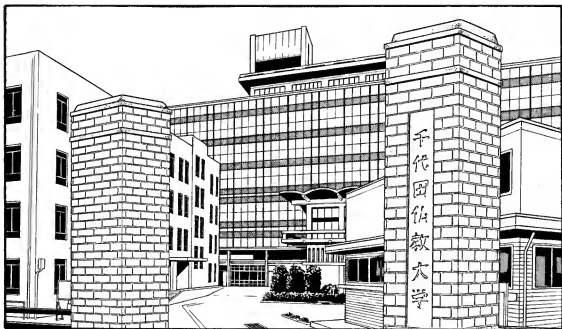
H-HEY, THIS IS NO TIME TO TALK ABOUT THE BUSINESS...

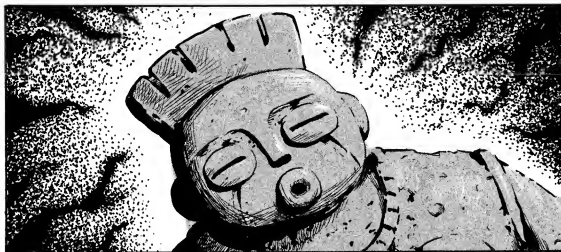
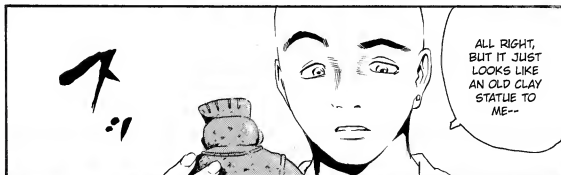
YOU KNOW, IF I WERE THINKING ABOUT KILLING HUMANS--NOT THAT I DO, MUCH--THIS WOULD BE A PERFECT PLACE TO DISPOSE OF THEM.













...IT'S
JUST...GOT
A STRONG
LINGERING
HATRED
ATTACHED
TO IT...



WELL...
WHAT DOES
IT WANT...?

I CAN'T
REALLY
TELL...



WHAT WOULD
IT PAY US IN,
ANYWAY?
SEASHELLS?

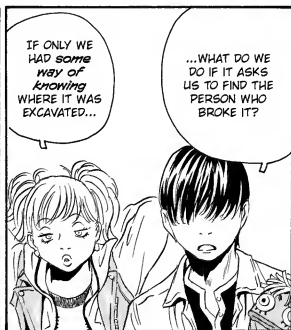
GRUDGES
FROM THE
STONE
AGE? TALK
ABOUT NOT
LETTING
GO!



...
CLASSIFIED
AS A
NANGYOKU
TYPE 2
DOGU.

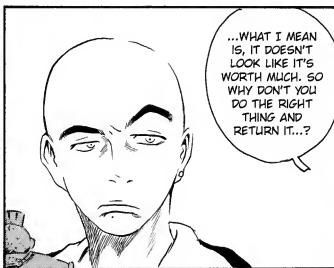
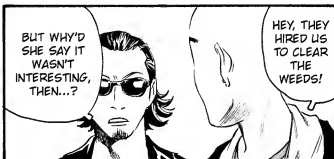
THAT WOULD
BE TAMA HILLS,
EXCAVATION
NUMBER KCA
91-16...

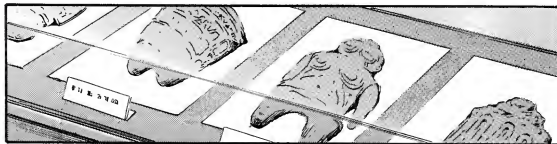
南玉二号式土偶
NO. KCA91-16
発掘所蔵



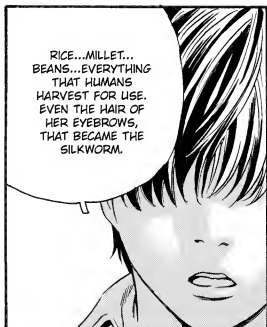
IF ONLY WE
HAD *some*
way of
knowing
WHERE IT WAS
EXCAVATED...

...WHAT DO WE
DO IF IT ASKS
US TO FIND THE
PERSON WHO
BROKE IT?

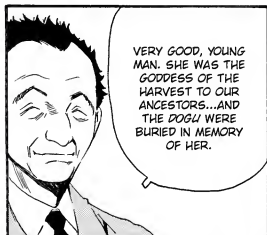




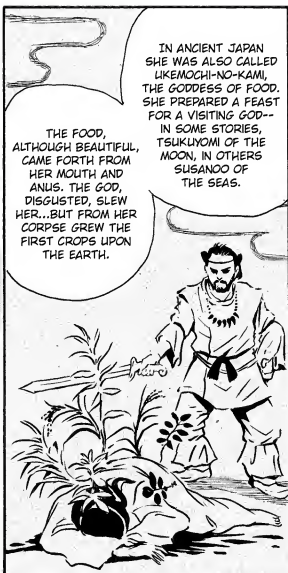




RICE...MILLET...
BEANS...EVERYTHING
THAT HUMANS
HARVEST FOR USE.
EVEN THE HAIR OF
HER EYEBROWS,
THAT BECAME THE
SILKWORM.



VERY GOOD, YOUNG
MAN. SHE WAS THE
GODDESS OF THE
HARVEST TO OUR
ANCESTORS...AND
THE DOGU WERE
BURIED IN MEMORY
OF HER.

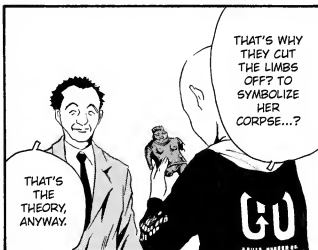


IN ANCIENT JAPAN
SHE WAS ALSO CALLED
LIKEMOCHI-NO-KAMI,
THE GODDESS OF FOOD.
SHE PREPARED A FEAST
FOR A VISITING GOD--
IN SOME STORIES,
TSUKUYOMI OF THE
MOON, IN OTHERS
SUSANOO OF
THE SEAS.

THE FOOD,
ALTHOUGH BEAUTIFUL,
CAME FORTH FROM
HER MOUTH AND
ANUS. THE GOD,
DISGUSTED, SLEW
HER...BUT FROM HER
CORPSE GREW THE
FIRST CROPS UPON
THE EARTH.

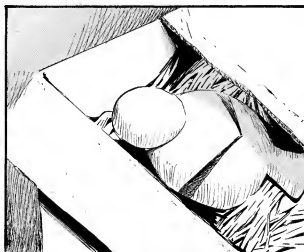
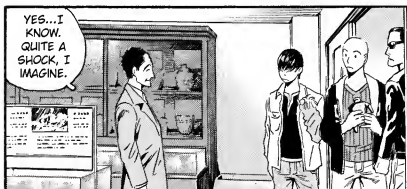
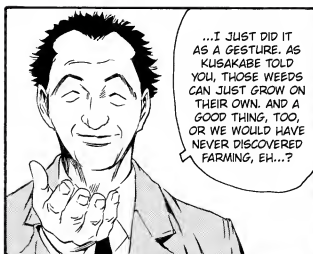


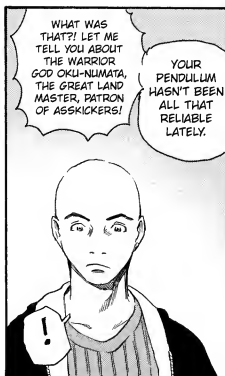
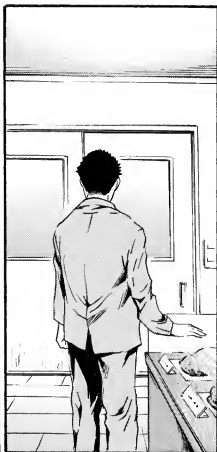
...YOU'RE
SAYING THAT
ALL THOSE
WILD CROPS
SPRANG UP
BECAUSE YOU
BURIED THE
DOGU...?

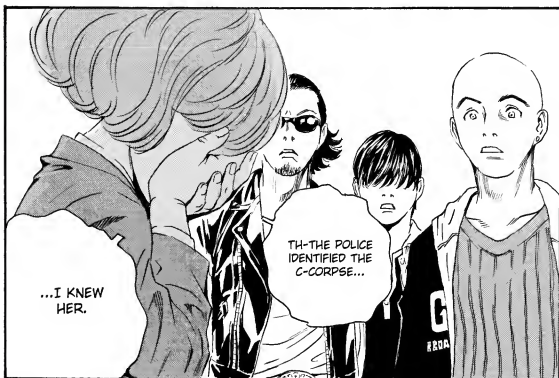
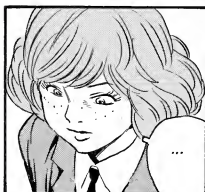
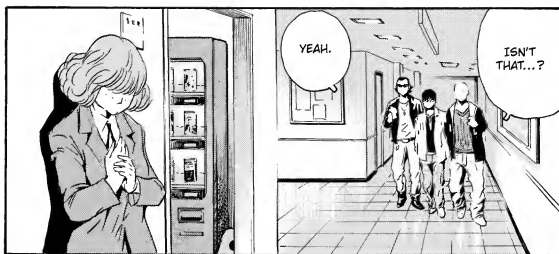


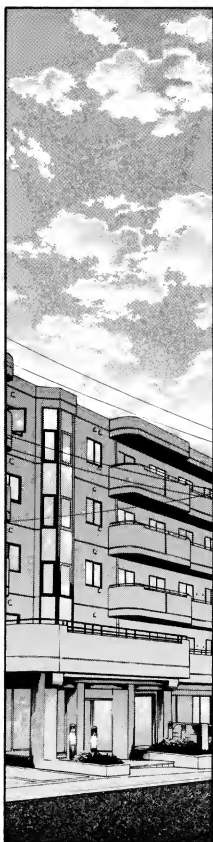
THAT'S
THE
THEORY,
ANYWAY.

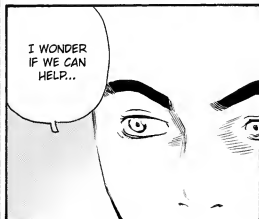
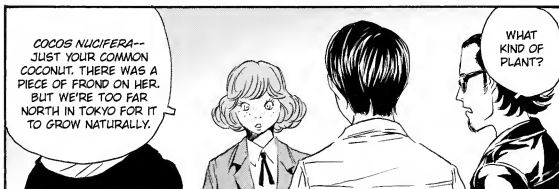
THAT'S WHY
THEY CUT
THE LIMBS
OFF? TO
SYMBOLIZE
HER
CORPSE...?

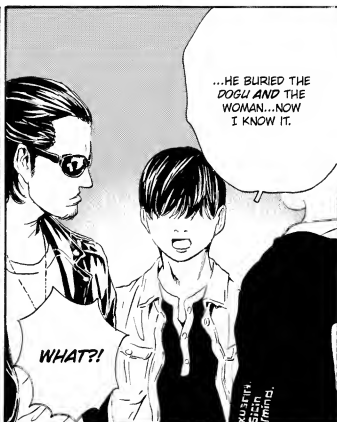
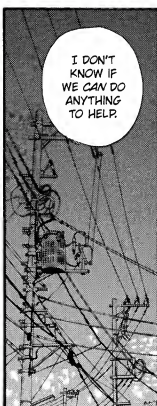
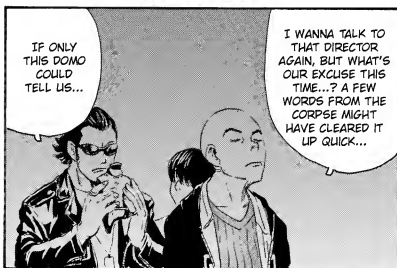


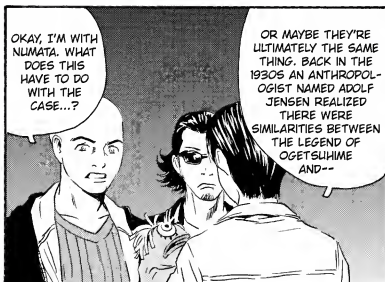








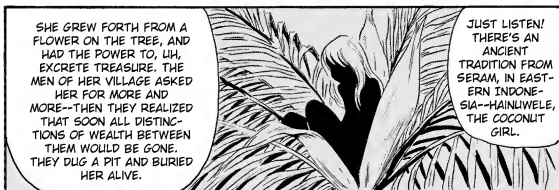




OKAY, I'M WITH NUMATA. WHAT DOES THIS HAVE TO DO WITH THE CASE...?

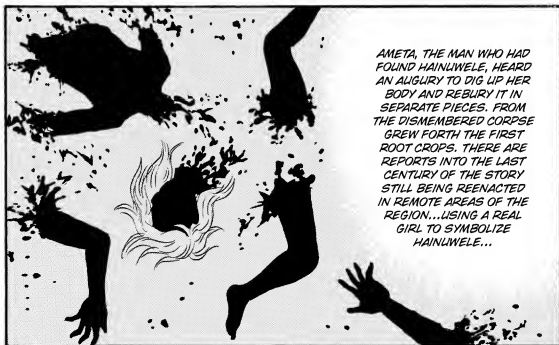
OR MAYBE THEY'RE ULTIMATELY THE SAME THING. BACK IN THE 1930S AN ANTHROPOLOGIST NAMED ADOLF JENSEN REALIZED THERE WERE SIMILARITIES BETWEEN THE LEGEND OF OGETSUHIME AND--

WERE YOU IN CLASS THAT DAY?!

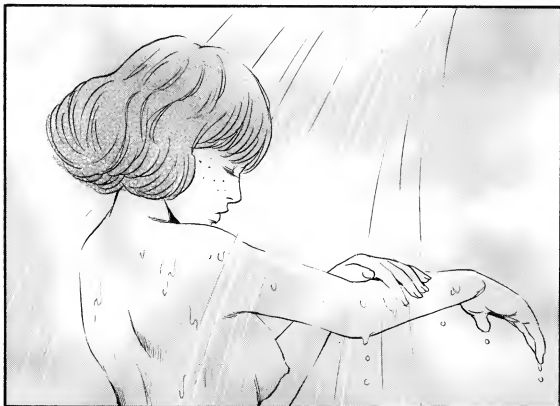
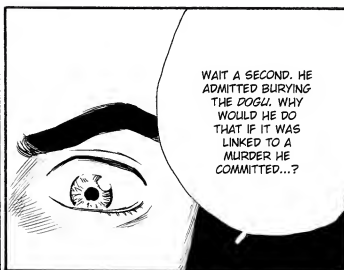
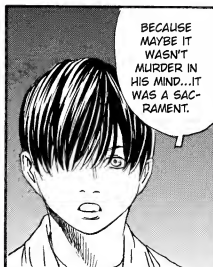


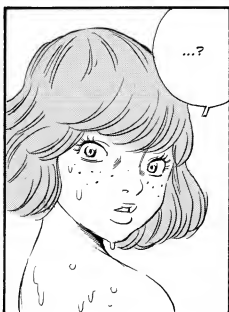
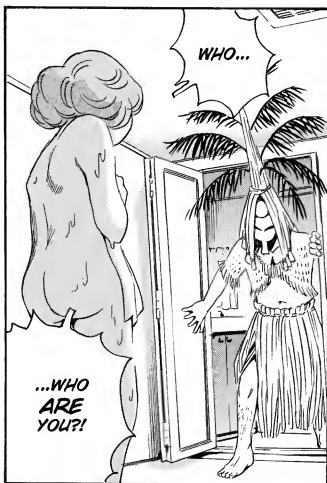
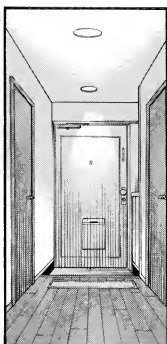
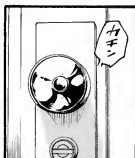
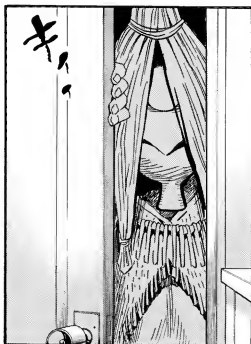
SHE GREW FORTH FROM A FLOWER ON THE TREE, AND HAD THE POWER TO, UH, EXCRETE TREASURE. THE MEN OF HER VILLAGE ASKED HER FOR MORE AND MORE--THEN THEY REALIZED THAT SOON ALL DISTINCTIONS OF WEALTH BETWEEN THEM WOULD BE GONE. THEY DUG A PIT AND BURIED HER ALIVE.

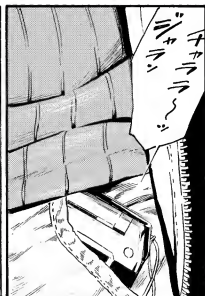
JUST LISTEN! THERE'S AN ANCIENT TRADITION FROM SERAM, IN EASTERN INDONESIA--HAINLIWELE, THE COCONUT GIRL.

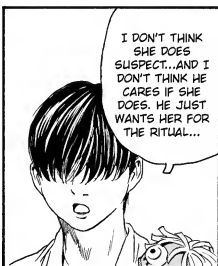
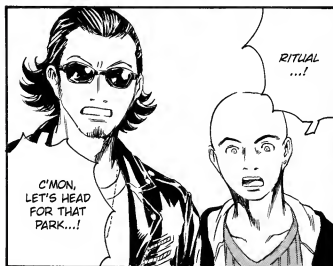
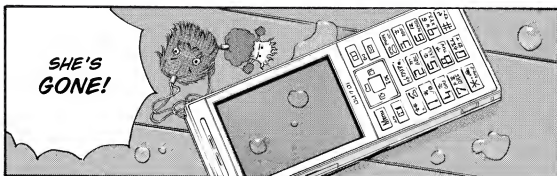


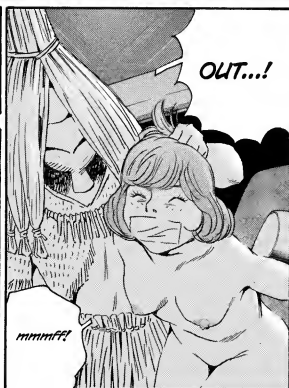
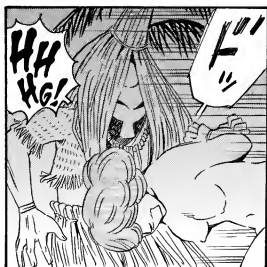
AMETA, THE MAN WHO HAD FOUND HAINLIWELE, HEARD AN AUGURY TO DIG UP HER BODY AND REBURY IT IN SEPARATE PIECES. FROM THE DISMEMBERED CORPSE GREW FORTH THE FIRST ROOT CROPS. THERE ARE REPORTS INTO THE LAST CENTURY OF THE STORY STILL BEING REENACTED IN REMOTE AREAS OF THE REGION...USING A REAL GIRL TO SYMBOLIZE HAINLIWELE...



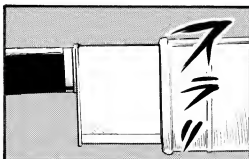














...
**RENEW
IT!!**



IS IT NOT
BETTER
THIS WAY?
YOU COULD
LIVE OUT A
FADING LIFE
ON THIS
WITHERING
EARTH...

...OR,
WHILE
YOUR
BLOOD
IS YET
YOUNG...

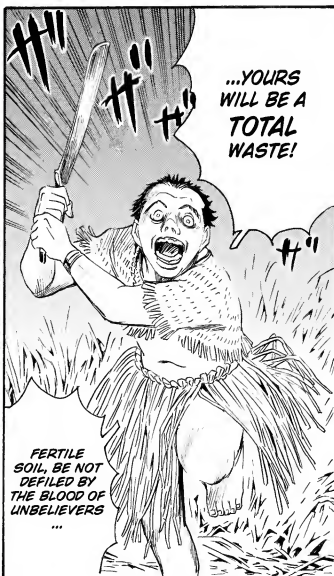
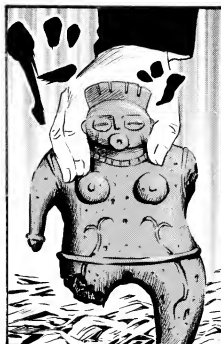


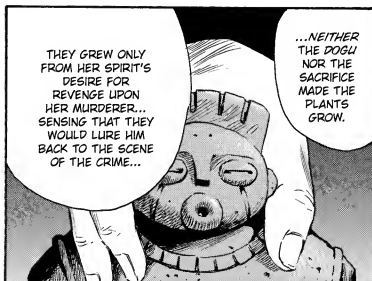
DROP IT!
GET AWAY
FROM HER!

DUDE,
THERE'S
ONLY ONE
MACHETE--AND
YOU AIN'T
DANNY
TREJO.

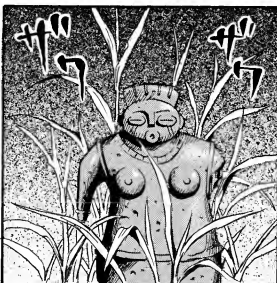


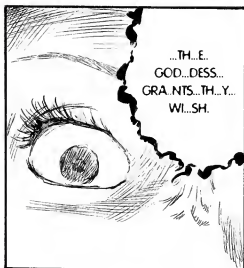
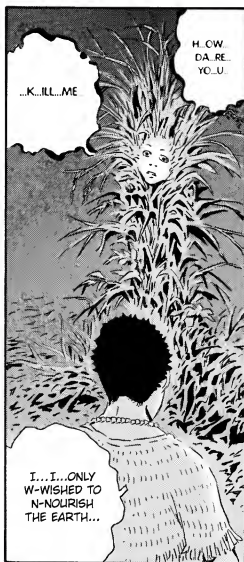
**HEY,
YOU!**

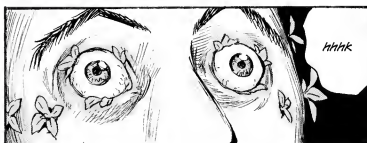




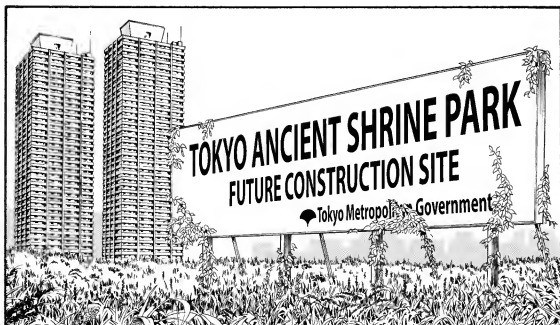
...NEITHER THE DOGU NOR THE SACRIFICE MADE THE PLANTS GROW.



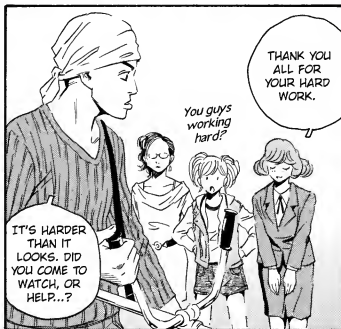








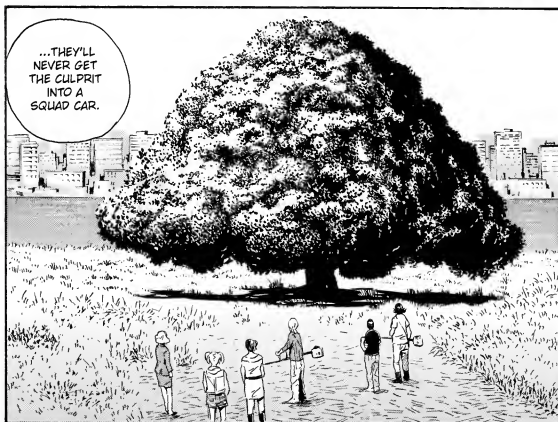
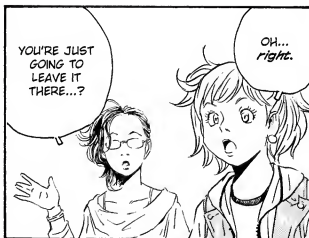
ACTUALLY,
WE'RE THE FIRST
VISITORS TO THE
PARK. SO I
HEARD THAT
DOGU TURNED
OUT TO BE
INTERESTING
AFTER ALL
...?



IT'S HARDER
THAN IT
LOOKS. DID
YOU COME TO
WATCH, OR
HELP...?

YOU GUYS
WORKING
HARD?

THANK YOU
ALL FOR
YOUR HARD
WORK.



the KUROSAKI corpse delivery service
黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer **ADAM GRANO**
editor **CARL GUSTAV HORN**
editorial assistant **ANNIE GULLION**
publisher **MIKE RICHARDSON**

English-language version
produced by Dark Horse Comics

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 13 BY TOSHIFUMI YOSHIDA
introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—

today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first—although the Japanese did also invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting

was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the *manyogana* and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji previously

used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four.

Unlike the original kanji they were based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only forty-six kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of forty-six kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*, depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 13 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 13 you can see an example on 56.2,

with the SU, as the girl reaches out to touch the dead Ami; it is written す. Note its more cursive appearance compared to other FX. If it had been written in katakana style, it would look like ス.

To see how to use this glossary, take an example from page 13: “13.4 FX: PAAAN—car horn.” 13.4 means the FX is the one on page 13, in panel 4. PAAAN is the sound these kana—パァァン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

The explanation of what the sound represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such “mimetic” words, which represent an imag-

ined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as *ah*, I as *eee*, U as *ooh*, E as *eh*, and O as *oh*.

- 0.0 On the original Japanese cover, there was a checked-off instruction on the bottom, such as you might find when filling out a packing slip: “IF NOT AT HOME: [] Return to Sender [] Leave in Postbox [x] Burial”
- 2.1 The translator notes that all the chapter titles in this volume are songs by Junko Ohashi, who made her debut as a pop artist in the 1970s and is still active as a singer today. The title track of her second album, *Paper Moon*, released in 1976, was her first hit.
- 3.1 Remember that note for 153.1 in last volume’s *Disjecta Membra*—the one that went, “*It was with this chapter that The Kurosagi Corpse Delivery Service, after much bouncing around between different Kadokawa magazines, returned to its original (and current) home, Shonen Ace . . .*” Well, it was with this chapter, that is, two chapters after the aforementioned chapter, that *Kurosagi* bounced

again, this time to one of Kadowa's newer magazines, *Young Ace*, where Yoshiyuki Sadamoto's original *Neon Genesis Evangelion* (also originally a *Shonen Ace* title) was also moved. Many manga maintain reader interest through story arcs and plot twists, but *Kurosagi* does it by playing hide-and-seek.

5.1 For some reason this opening sequence reminded the editor of *The Invisibles*—in part because of the conversation, and in part because “Suzuki” looks a little bit like John-A-Dreams here. I was pleased to see that, like Roger Mellie, Grant Morrison was recently awarded an MBE, which seems to suggest the queen did not take the climax of *The Invisibles* personally. You know, there's a line in the comic where the villainous Colonel Friday scoffs: “You ask any kid in Tibet what he'd rather have—Buddhist enlightenment or a fucking Big Mac?” The poverty-stricken *Kurosagi* gang may feel that's a harsh choice indeed.

5.5 **FX: TO**—lifting off the ledge

8-9 And on the American (er, Scottish) comics tip, I love it when manga gets all *ame-comi* with the word balloons. The editor notes—because this is the kind of thing that editors note—that Makino is speaking in Curlz font, the same one used by Ropponmatsu II in *Excel Saga*. The lines are all written, as you might have guessed, in romanized Japanese. Makino is saying, “This guy's already dead.” Yaichi is saying, “Let me tell you . . .” Sasayama is saying, “You guys again!” Numata is saying,

“No doubt about it! There's a corpse nearby!” Yata is saying, “Will you be quiet already?” Kereellis is saying, “It's basic knowledge in space!” And Sasaki is saying, “Karatsu, I found out about the client's past!”

10.1 **FX: GWOOO DODODO**

PUWAAN—traffic and city noise

10.4 There are several statues inspired by Easter Island's *moai* in Japan (any hardcore anime fan also knows them from their use in Bandai Visual's famous Emotion home video label), but this particular one has stood outside the south entrance of Shibuya Station in Tokyo since 1980. In December of 2009 it briefly vanished, having supposedly been stolen by Lupin III, a promotional stunt for the Lupin Steal Japan Project, in which the public was invited, through the website Steal-Japan.jp, to suggest public landmarks for the fictional master thief to steal—in cooperation with corporate sponsors and the local authorities, of course. I can't see Fujiko Mine going in for that kind of thing. I'd like to ask her personally, but I'm not really her type, moneywise.

12.1 **FX: PI PI**—tapping phone keys

12.4 **FX: SU**—grabbing cell phone

12.5 The term *tomeo* uses the kanji for *tomeru* (to stay the night), but ends it with an *o*, the kanji for “man.” This kanji can also be pronounced *otoko* with the same meaning, as in *Densha Otoko* (*Train Man*), hence Numata's little confusion on 42.2. *Tomeo* also sounds as if it could be a man's name in Japanese; the slang got adopted to describe the men who

patronize the message boards and websites Makino describes on 42.3.

13.1 FX: PI—pip

13.2 FX: KURUUN KURUUN

KURUUN—ears spinning around

13.3 FX: YORO YORO—staggering footsteps

13.4 FX: PAAAN—car horn

13.5 FX: PAPAA PAAN—more horns

14.1 FX: GAMEKYA—impact and crunching

14.4 FX: JYARI—sound of dirt and gravel underfoot

16.1 FX: HIIIIIN—aircraft engine spinning down

16.2 The board shows an incoming “AMA” flight (i.e., ANA, All Nippon Airways). The arrival airport is not Narita, whose long bus or train ride into town is familiar to international travelers, but the much closer Haneda on Tokyo Bay, Japan’s busiest airport and the nexus of domestic air travel for Tokyo. Haneda traditionally has featured only limited international service to nearby Asian destinations, but it is now possible to fly there directly from London, New York, Los Angeles, and Detroit (don’t forget that Ford and Mazda have been partners since the 1970s).

16.4 Karatsu is paraphrasing “*Earth . . . it’s all so dear to me,*” the dying Captain Okita’s famous last words upon sighting Earth in his viewpoint in *Space Battleship Yamato* (1974–75), known in the US as *Star Blazers*. Honestly, Karatsu is probably too young to be dropping the line, but Eiji Otsuka isn’t. *Space Battleship Yamato* was recently adapted as a successful live-action film in Japan, and the

original anime TV series itself is slated for a 2013 remake.

18.1 International Street (or International Avenue) is a commonly used translation of Kokusai-dori, the mile-long main street of Naha, the capital of Okinawa Prefecture—full of tourist shops as well as restaurants and bars. *Irabu* is the Japanese name for the black-banded sea krait (*Laticauda semifasciata*), a snake that figures in the cuisine of Okinawa, where its flesh is made into soup.

18.6 FX: PACHIIIN—slapping

19.1 This sign is often left untranslated in the manga, but it says, “Shinjuku Ward Funerary Services—Funeral Home Information (Wakes • Memorial Service).”

21.1.1 FX: JARARAN JAJAN—cartoony musical cue

21.1.2 FX: CHAN—cartoony musical cue

21.2 FX: TEDEN—cartoony musical cue

21.3 FX: DETETEN DETETEN—cartoony musical cue

21.4.1 FX: SASA—Mookey looking back suddenly

21.4.2 FX: SA—Mimiey mimicking movement

22.3 FX: JIWAA—urine and feces seeping out of pants leg

23.1 FX: KAPA—opening up cell phone

23.4 FX: GWOOOO—car driving

24.1 FX: GUWASHA—hood getting crushed by body

24.2 FX: GYKYAKYAKYA—car careening

24.3 FX: KIIIIII—screeching brakes

25.1 FX: GORORI—body rolling off hood

25.2 FX: GACHA—car door opening

- 26.3 The note behind Karatsu reads, "Yamamoto-san, thanks for the fan letter."
- 27.5 Is that a slap on his face?
- 28.1 **FX: KACHA**—bathroom stall door opening
- 28.3 **FX: JAAA**—running water
- 28.4 **FX: BAN**—slamming down box of sanitary napkins and medication
- 31.3.1 **FX: PI**—button being pushed
- 31.3.2 **FX: PI**—button being pushed
- 31.4 **FX: KURUUN KURUUN**—Mookey ears spinning
- 32.1 **FX: GON GON GON**—hitting head against wall
- 33.1 **FX: BIBI**—ripping out lining
- 34.2 The translator notes that the kanji used to spell "Yorii" can also be used to describe possession by a spirit or another will.
- 36.2 The robotics students last seen in vol. 7 have put "03" on their Mr. Helper in the style of *Evan-gelion*—appropriately enough, as Eva Unit-03 went violently berserk. Although, come to think of it, what Eva Unit *doesn't* go violently berserk?
- 36.3 Named for MIT's Charles Draper, this US\$500,000 prize is awarded annually by the National Academy of Engineering, and is sometimes compared to the Nobel Prize in prestige (while there are Nobel awards in various fields of science, there are none in engineering). Previous winners include Willard Boyle and George Smith, who invented the CCD (Charge-Coupled Device) that digital cameras are based on, and Ivan Gettling and Bradford Parkinson, who developed the Global Positioning System (GPS).
- 39.1 **FX: PI**—pushing button
- 39.2 **FX: BA**—making a pose
- 39.3 **FX: BASHI**—striking a pose
- 39.4 **FX: GYUIN**—swinging arm around to another pose
- 39.5 Numata's poses are reminiscent of Star Platinum's from *JoJo's Bizarre Adventure*.
- 40.1 **FX: DODODODO**—a flurry of punches. Kereellis is mocking Numata by giving Star Platinum's yell of "*Ora ora ora!*"
- 40.2 It's one thing to fail to look both ways before crossing a street. But you see people these days crossing streets while checking their messages and listening to headphones. I'm not sure whether they think the white lines on the crosswalk represent invisible walls of force that no vehicle can penetrate, or if they merely have a contempt for danger unmatched by warriors of old. To paraphrase the kamikaze, "*Texts are heavier than a mountain, and death is lighter than a feather.*"
- 41.2.1 **FX: JAN JYAKA JAJAN**—ringtone
- 41.2.2 **FX: PI**—pushing button to answer phone
- 43.1 **FX: SU**—turning the laptop around
- 43.5 **FX: PAKU**—popping a pill
- 43.6 **FX: GOKYU**—swallowing
- 43.7 **FX: TAN**—putting bottle down
- 44.1 **FX: PI PI PI**—pushing buttons
- 45.2 **FX: SUU SUU**—light breathing
- 45.4 **FX: PIRO RIRO RIRO RIIN**—e-mail alert
- 48.3 **FX: GASHA**—chain rattling as Numata steps over
- 49.3 Castle Mouse is evidently inspired by the one in the eponymous *Castle of Cagliostro*, the second *Lupin III* film (and the first feature

film directed by Hayao Miyazaki). Although the first *Lupin* film, by Soji Yoshikawa (best known in the US as *The Secret of Mamo* or *The Mystery of Mamo*), has long been a cult favorite among *Lupin* fans (it was in fact more successful than *Cagliostro* upon its initial release in Japan, and is seeing a 2013 English-language DVD release from Discotek, containing the beloved original 1970s dub), that shouldn't take away from appreciating Miyazaki's more upstanding interpretation of *Lupin*—drives fuel-efficient cars, kisses girls on the forehead, and all that. It ain't Miyazaki's fault that others have tried to copy his take since *Cagliostro*, but lacked his talent as a filmmaker.

- 52.1 **FX: ZAAAA**—pouring rain
- 52.2 **FX: PASA**—hat falling down
- 52.3 **FX: KACHA**—unbuckling belt
- 53.1 **FX: GISHI**—bedspring creaking
- 53.2 **FX: PACHIIN**—slap
- 53.5.1 **FX: GOTO**—picking up ashtray
- 53.5.2 **FX: PARA**—cigarette butt falling out
- 54.1 **FX: ZAAAAA**—pouring rain
- 54.2 **FX: POTSU POTSU POTSU**—rain slowing down to a few droplets
- 54.5 **FX: DOSA**—thud
- 55.5 **FX: JYARI**—crunching gravel
- 56.2 **FX: SU**—placing hand on girl
- 56.3.1 **FX: PIKU**—eyelid twitching
- 56.3.2 **FX: PIKU**—eyelid twitching
- 56.4 **FX: BA**—eyes snapping open
- 57.4 **FX: GOSHI GOSHI**—rubbing at bloody floor
- 57.5 **FX: PIN POON**—doorbell
- 57.6.1 **FX: PIN POON**—doorbell
- 57.6.2 **FX: PIN POON**—doorbell
- 57.6.3 **FX: GACHA GACHA GACHA**—door handle rattling

- 58.1 **FX: BAKYA**—door being busted open
- 58.4 **FX: TSUUUUU**—blood running down face
- 58.6 **FX: PASA**—hat hitting floor
- 61.2 **FX: BORI BORI**—scratching head
- 61.3 **FX: POTA POTA**—maggots dropping onto the ground
- 61.4 **FX: HYUN HYUN**—pendulum swinging
- 62.1 The translator notes that one Japanese expression for “I can’t think straight,” *atama ni uzi ga waita*, literally translates to “maggots crawling in head.” And now you know.
- 64.1 **FX: BOWURI BOWURI**—really scratching at head
- 64.4 **FX: KACHA**—opening mobile phone
- 65.1.1 **FX: PI**—pushing buttons
- 65.1.2 **FX: PI**—pushing buttons
- 65.2 **FX: ZA ZA ZA**—multiple footsteps
- 65.4 **FX: ZA ZA ZA**—multiple footsteps
- 66.4 **FX: BA**—bringing hats down
- 67.5 **FX: DADADA**—running
- 67.7.1 **FX: PI PI**—hitting buttons
- 67.7.2 **FX: PI**—hitting button
- 68.3 **FX: BA**—pointing
- 69.1 **FX: ZA ZA ZA**—footsteps marching by
- 69.2 The editor is glad that Numata found sanctuary in the teacups, as it was his mother’s favorite (the editor’s is Mr. Toad’s Wild Ride).
- 69.4 **FX: DADADA**—running
- 69.5 **FX: ZA**—footstep
- 70.2 **FX: ZA**—landing
- 70.6 **FX: PO POROPPO POPPO POROPPO**—pigeon sounds
- 72.2 **FX: SASA**—moving onto roller coaster

- 72.3 **FX: ZA**—hopping into car
 72.4 **FX: JIRIRIRI**—bell ringing
 72.5 **FX: GOTO GOTON**—roller coaster starting to move
 72.6 **FX: BATATATA**—pigeons taking flight
 73.1 **FX: GOTON GOTON**—roller coaster moving
 73.5 **FX: GOTO GOTON**—roller coaster moving
 74.1 **FX: GAGOOOOO**—roller coaster going down fast
 74.2.1 **FX: BOFU BAFU**—cheeks flapping in the wind
 74.2.2 **FX: BAFU**—more flapping
 75.1 **FX: GOGAAAAAAA**—roller coaster on the bank
 75.2 **FX: GWOOOOO**—speeding on the loop
 75.4 **FX: GOTON GOTON GOTO**—car going up slope slowly
 76.1 **FX: GOTO**—car moving slowly
 76.2 **FX: GOTON GOTON**—car moving slowly
 76.3 **FX: GOTO GOTO**—car moving slowly
 76.4 **FX: GOGOGOGO**—rumbling and increasing speed
 77.1 **FX: GOGAAAA**—roller coaster speeding up
 78.2 **FX: GAAAAAA**—speeding roller coaster
 79.1 **FX: BA**—head jerking up
 80.2 **FX: GAAAA**—speeding roller coaster
 80.3 **FX: GOTO GOTO**—inside of car rattling
 80.5 **FX: GOOOOO**—speeding roller coaster
 81.1 **FX: BUN**—throwing
 81.2 **FX: HYUUU**—sound of the wind
 81.4 **FX: BA**—eyes popping open
 81.5 **FX: BABABA**—flapping wings
 82-83.1 **FX: DOKA BEKI BEKYA**—impact and sound of breaking bodies

82-83.4 **FX: GOTON GOTOTON**

GOTON—car coming to a stop

- 86.2 **FX: ZURU ZU ZURUU**—bodies dragging themselves along
 86.3 **FX: ZU ZU**—more dragging-along sounds
 86.4.1 **FX: PI**—pressing button
 86.4.2 **FX: PI**—pressing button
 86.4.3 **FX: PI**—pressing button
 94.2 **FX: ZAZAAN ZAN**—crashing waves
 94.3 Okay, I admit that *was* a plot twist. It's not entirely clear from the translation if Karatsu is aware of this, too, though presumably he heard *some* explanation from Sasaki as to why nothing was, you know, happening down in Okinawa. Of course, this being manga, I'm not sure whether the revelation is intended to increase or decrease their chemistry. The *younger* sister part was also a surprise at first, but it seems Sasaki just carries herself in a more mature fashion—just as she does in comparison to her one-year-old sister Midori (see *Kurosagi* Vol. 2). This implies, of course, that Sasaki and Karatsu had the same father—presumably Tomonori Saito, the man whose murderer was the focus of the events of vol. 2. Since there was no mention of boys in their household (Ao Sasaki's mother Karin and younger sister Ai were also murdered by a different person at the scene), or half brothers who would presumably have taken an interest in Nire's *fugutaiten* ceremony, does this mean Saito had a secret family that included Karatsu? Assuming *he* really was Sasaki and Karatsu's father . . .

- 95.1 The translator notes that all the guest characters in this story arc have names that in Japanese are associated with colors, such as Akagi (red tree), Aoi (blue), Kurosawa (black swamp), Shi-raishi (white stone), Chatani (tea [colored, i.e., brown] valley), and Midorikawa (green river).
- 96.1 **FX: PIN POON PIN POON—**doorbell ringing
- 96.3 **FX: KACHA—**unlocking door
- 96.4 **FX: KILL—**door creaking open
- 97.5 The magazine captions read "Finding Love," "Share Your Experiences," "Finding the Right Groom," and "Special Issue." The kanji *konkatsu* is employed, a compound of *kekkon* (marriage), and *katsudo* (activity). This term is used by Japanese women looking for a potential husband.
- 97.6 **FX: BUWOON BUWOON—**buzzing flies
- 98.2 French poet Arthur Rimbaud (1854–91), whom scholars associate with the decadent and symbolist movements, was cited as an influence by several prominent twentieth-century artistic figures, including Vladimir Nabokov (who translated and critiqued Rimbaud's "Vowels," feeling an affinity for its approach), Bob Dylan, and Jim Morrison. If you remember that scene in *The Doors* where, during the press conference, Val Kilmer starts spacing out and says that he believes "in a long, prolonged derangement of the senses in order to obtain the unknown," he's paraphrasing Rimbaud. The editor would like to see a revival of the late-1960s-style press conference, where everybody's sitting down smoking and drinking, and chunky mikes and tangled cords abound.
- 99.3 **FX: ZAWA ZAWA ZAWA—**crowd murmurs
- 103.4 As the presiding judge describes here, Sasaki is serving on a Japanese judicial panel, a system introduced in 2009 that adds six judges, chosen at random from the public, to the three professionals that ordinarily preside over serious cases in Japan. The six ordinary citizens are indeed considered judges, and may, for example (unlike the members of an American jury), directly question witnesses, as well as accused and accuser. The idea behind the panel system is to encourage greater public confidence in the courts and the idea of justice. Ian Buruma wrote of Japan in 1994's *The Wages of Guilt* that historically, "The law was not a means to protect the people from arbitrary rule; it was, rather, a way for the state to exercise more control over the people. Even today, there are relatively few lawyers in Japan. It is almost a form of subversion to defend a person who stands accused in court." Eighteen years later, that issue is still being worked through; it is argued that regarding the citizens as lay judges rather than juries allows them to have meaningful participation while at the same time making them elements of the state in a trial, as opposed to the philosophical independence of the jury system. The six lay judges and three professional judges vote on guilt or innocence, but their votes are

not equally weighted. If, for example, all three of the professional judges vote guilty, they can be overruled if at least five of the six lay judges vote innocent. On the other hand, even if all six of the lay judges vote guilty, at least one of the professional judges must agree with them in order for the ruling to stand—in other words, it is not possible for either component to convict a defendant by themselves, but it *is* possible for the lay judges to acquit by themselves. A guilty verdict requires a simple majority among the nine, although, as stated, at least one of the majority must be a professional judge.

- 105.1.1 **FX: KUSU KURU**—snickering
- 105.1.2 **FX: AHAHAHA**—laughing
- 106.1 **FX: SHIN**—sound of silence
- 106.4 **FX: GATATA**—dropping into seat
- 110.1 This appears to be the same landlord who, in vol. 6, rented Numata the room above which resided the corpse of Tenko-chan. If poor Itayado hadn't been murdered last volume, I think the apartment complex could have definitely benefited from his services.
- 110.3 **FX: DAN**—slamming fist down
- 111.4 **FX: PORI**—scratching cheek
- 112.1 **FX: SHIIN**—sound of silence
- 112.3 Twelve years may seem light for second-degree murder (although it is within the sentencing guidelines of a number of US states, whereas others may require a life sentence—interestingly, the differences do not easily correlate between “red” and “blue” states), but it would not be unusual in Japan for a defendant who pleads guilty. As noted in vol. 11, even

for first-degree murder, the typical maximum would be life; the death penalty is generally only sought for multiple murders.

- 113.1 **FX: NI**—smirk
- 113.5 **FX: GATA**—getting up out of seat quickly
- 114.1 **FX: KATA**—standing up out of chair
- 114.3 **FX: ZAWA ZAWA**—crowd murmurs
- 117.4.1 **FX: VUUUUU**—mobile phone vibrating
- 117.4.2 **FX: VUUUUU**—mobile phone vibrating
- 117.4.3 **FX: VUUUUU**—mobile phone vibrating
- 119.5 **FX: HUN HUHUN HUUUN**—humming
- 120.2 **FX: KO KO KO**—footsteps
- 120.3 **FX: DO**—shoving
- 120.5 **FX: DOKO GOKI BAKI**—falling and bone-breaking sounds
- 120.6 **FX: GA**—head hitting the ground
- 123.2 **FX: KAKOKO KAKOKO**—keyboard
- 123.3 **FX: PIORIIN**—mobile phone chime
- 123.4 **FX: PI**—pressing button
- 124.5 **FX: PI PI**—pressing buttons
- 125.3 **FX: PIORIIN**—mobile phone chime
- 127.2 **FX: KACHI KOCHI**—clock ticking
- 127.6 **FX: GACHA**—door opening
- 128.1 **FX: TON TON**—tapping end of paper pile to straighten
- 128.6 **FX: BATAAN**—slamming door
- 129.3 **FX: ZORO ZORO**—people walking in
- 131.1 **FX: GATA**—getting up off of chair
- 131.3 **FX: ZAWA ZAWA**—crowd murmurs
- 132.2 **FX: GATA**—getting up
- 134.3 **FX: ZAWA ZAWA**—crowd murmurs

- 139.4 FX: ZAWA ZAWA**—crowd murmurs
- 140.7 FX: PASA**—pulling back hood
- 142.1 FX: DA DA DA**—running sound
- 142.3 FX: ZA**—stepping in the way
- 142.4** Numata alludes to tag-team wrestlers Terry and Dory Funk, who, early in their career, worked in the Japan Pro Wrestling Alliance as a pair of heels (for non-wrestling fans, the heel plays the role of the bad guy in the match, expected to be unlikable and/or fight dirty), winning the International Tag Team Championship against the team of Giant Baba and Antonio Inoki in 1971.
- 143.1 FX: ZUDAAAAN**—body hitting the floor. Isn't that actually a Double Northern Lights Bomb? Daryl Surat is invited to weigh in.
- 145.5 FX: GO**—footstep
- 146.4 FX: BA**—bowing
- 150-151.1** Tokyo was one of the four finalist candidates to be the location of the 2016 Summer Olympics, together with Chicago, Madrid, and (the winner) Rio de Janeiro; "6th Delivery" was published in *Young Ace* magazine in two parts in their June and July 2010 issues, by which time Tokyo had already lost the bid. Although Tokyo scored highly for its infrastructure, Rio perhaps won out of a sense of Brazil's rising place in the world and geographical fairness; while the US has hosted the Olympics eight times (four summer and four winter games), Japan three times (one summer and two winter), and Spain once (summer), there has never been an Olympic Games anywhere in South America, let alone Brazil. One potential venue

for events was Tokyo Big Sight, which ordinarily at that time of year hosts Comiket (Comic Market; at over a half million attendees, the world's largest comics convention—just to rub it in, it's twice a year and it's all self-publishers). It was not clear whether they planned to move Comiket, or simply hold the proposed wrestling, fencing, and tae kwon do events there simultaneously. The editor was a little taken aback at the cheer among some US conservative commentators after Chicago lost its own 2016 bid, despite President Obama lobbying for his hometown, as they were, er—you know, technically—also cheering the fact America had lost. Tokyo, by the way, is making an attempt to win the 2020 Summer Olympics bid under the slogan "Discover Tomorrow"; this, of course, is the Olympics being prepared for in the anime film *Akira*.

- 150-151.2 FX: KACHA**—door opening
- 150-151.3 FX: ZURU**—dragging
- 150-151.4 FX: ZUZU ZURU**—more dragging
- 152.1 FX: ZAKU ZAKU**—digging
- 152.3 FX: DOSA**—dropping
- 152.4 FX: ZA ZA**—filling in hole
- 152.5 FX: ZU ZURU**—more dragging
- 152.6 FX: ZAKU ZAKU**—more digging
- 153.2 FX: ZU ZU ZU ZU**—plants starting to grow
- 154.2.1 FX: VWEEEE VUZAZAA**—sound of a weed whacker and weeds being cut
- 154.2.2 FX: VWEEEE**—more weed whacker
- 155.3 FX: VWEEEE**—weed whacker
- 155.5** As he often does, Otsuka has again given supporting characters

names relevant to the story; *Kusakabe* is spelled using the kanji for “weed” and “wall.”

156.1 Portland has a very wide variety of public parks, including ones with your classic equestrian statuary, one built atop a hopefully extinct volcano, and an “urban wild” park, Tanner Springs, near the Amtrak station. Tanner Springs is basically a one-acre attempt to reproduce the wetlands that this part of town (the gentrified Pearl District) was 160 years ago. It’s kind of interesting, although in confronting urban wild parks, you muse upon the fine distinction between them and the more informal concept of the “overgrown vacant lot.” Speaking of Amtrak, twice in the past few months I’ve seen big shipments of armored fighting vehicles moving north along the same line—evidently destined for the Stryker brigades at Ft. Lewis, WA. One time they were literally going past the coffeehouses and bike repair shops on the east side of the river in broad daylight; it was like *Patlabor 2* meets *Portlandia*.

158.1 The Scout in me finds this sort of thing fascinating (our troop had to wear the baseball caps, whereas what everyone wanted were the red berets, so you could pretend you were Tom Cruise in *Taps*). Portland is fairly good on wild greens like Douglas Fir tips, chickweed, wild mustard, dandelion, and miner’s lettuce (also, not surprisingly given the climate, mushrooms), but you don’t seem to see much in the way of wild grains. Having made note of that, of course, the truth is that anyone

seriously out to gather their food in an urban environment is probably better off going freegan.

158.5 **FX: KIRAAN**—eyes glinting

158.6 **FX: CHARAN**—pendulum being dropped down

159.2 **FX: HYUN HYUN**—pendulum swinging

161.3 This rather classic manga expression is rarely seen in *The Kurosagi Corpse Delivery Service*.

161.5 They used to serve millet on occasion at Frary Hall at Pomona College, as a gesture of solidarity with the developing world. That might have been all right, had not the tuition remained so very G7. Orozco painted his fresco *Prometheus* in Frary; we were told that it originally had a penis, but that it didn’t adhere very well due to being a later addition by the artist. Generations of students attempted to restore the feature, but apparently when the mural had its value assessed, it was without the penis, so now no one wants to risk the endowment.

162.3 *Dogu*, which means “earthen figure,” are (as the name suggests) clay figurines, usually no more than 30 cm in height, from the final Jomon period (1000–300 BC). This predates written records in or about Japan, and the purpose of the *dogu* can only be theorized; fertility or shamanistic uses have been suggested. Many *dogu* figures have been found with their limbs cut off with a blade rather than broken off, a possible ritual act that relates to this story. The Jomon people did not use metals and made only limited use of agriculture, but their pottery could

be fascinatingly ornate (some scholars argue that the Jomon were the first to develop pottery). Interestingly, it is not certain to what extent the Jomon were the ancestors of modern-day Japanese people; cultural aspects we think of as Japanese, such as rice farming and Shinto, were introduced by the Yayoi (300 BC–300 AD), an Iron Age people thought to have migrated to what is now Japan from what is now Korea and/or Jiangsu Province in China. It's important to remember the political aspects of national and cultural identity; while a government of today might speak of their nation's ancient history, those ancient people to whom they refer may not have thought of themselves as sharing a common culture, let alone a common nation.

162.4 FX: CHARA—dropping pendulum

163.1 FX: HYUN HYUN—pendulum swinging

163.3 FX: SU—picking up statue

164.5 Tama Hills is the site of Tama New Town, a suburb of Tokyo developed in the 1960s and seventies; during construction, a large number of Jomon archaeological sites were uncovered. The construction of Tama New Town is the backdrop to the somewhat overlooked 1994 film *Pom Poko*, directed by Isao Takahata of Studio Ghibli. Its main characters are funny-animal versions of *tanuki*, the raccoonlike creatures that Japanese folklore imputes with shape-shifting powers. I say “overlooked” perhaps only from a North American anime

fan's perspective (it was the top-grossing domestic film in Japan that year). To overlook the film is a mistake, as Takahata, director of *Grave of the Fireflies* and *Only Yesterday*, shows his mastery in *Pom Poko* as well, and, understanding how nature and humans interact, presents a lively film that is sympathetic to the *tanuki*'s plight (and to the threatened Japanese traditions they embody) without being sanctimonious about it.

165.4 Around the time that *Indiana Jones and the Kingdom of the Crystal Skull* was released, there was a feature article talking to real-life archaeologists, many of whom freely admitted the *Raiders* films had inspired them as kids to enter the field. One professor noted, however, that it's ironic that in *Raiders of the Lost Ark*, it's the villain, Belloq, who's doing something closer to actual archaeological fieldwork (“*Archaeology is not an exact sci-awnce. It does not deal in time shed-doo-ools*”)—staking off locations, patiently excavating, and such—whereas Indy just busts into places and steals stuff for his university's museum, even if the native culture happens to be using the item at the moment (those Hovitos didn't exactly look extinct). In that regard, it's good to see the Kurosagi gang is a bit more ethical. Indy can't speak the Hovitos' language; he can't read the writing on the headpiece to the Staff of Ra; heck, he can't even remember that in Latin, “Jehovah” is spelled with an “I.” Just where did he get his archaeology degree from, anyway?

- 168.1** Meanwhile, over in Judeo-Christian civilization, the Lord proclaimed that his chosen people would eat a shit sandwich (Ezekiel 4:12-13). It's not all wheels within wheels and burnished brass in the prophet game; sometimes you hear some truly distressing news.
- 170.5** Numata is garbling the Shinto god Okuninushi (as a Buddhist, he can't be expected to get these details right), whose name does in fact mean "great land master," and to whom Japan's oldest shrine, Izumo-taisha, is dedicated. According to the *Kojiki*, the most ancient chronicle of Japanese legends, he successfully courted the daughter of Susanoo; according to more modern research in *Deities & Demigods*, he has a Strength of 20 and Psionic Ability V.
- 176.3** **FX: SHAAAA**—shower sound
- 177.2** **FX: GACHA GACHA**—doorknob rattling
- 177.3** **FX: KACHIN**—lock clicking
- 177.4** **FX: KIIII**—door creaking open
- 177.5** **FX: PETA PETA**—sound of bare feet on floor
- 178.1** **FX: CHARARARA JARAN**—ringtone
- 178.4** **FX: PIP BEEP BEEP BEEP BEEP**—line breaking off, then busy tone
- 180.2** **FX: GACHA**—door opening
- 180.5** **FX: DO**—head butt
- 181.1** **FX: KARAAN**—mask hitting ground
- 181.3** **FX: TATATA**—running sound
- 181.4** **FX: GASA GASA**—running through weeds
- 181.5** **FX: ZA**—tripping on weeds
- 181.6** **FX: ZA ZA**—footsteps through weeds
- 182.3** **FX: ZURAI**—drawing blade out of the sheath
- 182.5** Somehow *Children of the Millet* doesn't have the same ring to it.
- 183.2** **FX: HYU**—blade starting to whistle downward
- 184.2** **FX: ZAZAZAZA**—running through weeds
- 184.4** **FX: DO**—slamming Dogu onto the ground
- 185.5** **FX: ZAWA ZAWA**—plants rapidly growing
- 185.6** **FX: ZAWA ZAWA ZAWA**—more rustling sounds as plants grow rapidly
- 186.1** **FX: NUBAA**—face appearing suddenly
- 187.1** **FX: ZAWA ZAWA ZAWA**—plants starting to grow on flesh
- 187.2** **FX: BUCHI**—ripping flesh
- 187.5** **FX: ZUBO ZUBO**—eyeballs being pushed out
- 188-189.1.1** **FX: MUG-WAAAAAAAAAAH**—scream
- 188-189.1.2** **FX: MEKI BEKI MEKI**—tree and limbs growing and breaking
- 188-189.2** **FX: ZUZUZUZU**—tree growing
- 190.2.1** **FX: BUWEEEEEE VWEEEEEE**—weed whacker
- 190.2.2** **FX: VWEEEEEE**—weed whacker
- 191.4** The editor actually bought the original Japanese version of vol. 13 in Japan during February of 2010 (just after it came out) at the main Kinokuniya store in Shinjuku. Hearing that people weren't reading manga on trains as much as they used to (although this may be a Tokyo thing; I've heard different reports from Osaka), I made a point to do so, in hopes of exploiting the old hey-foreigners-think-it's-cool-let's-give-it-another-look thing. It worked for woodblock

prints. Also, I tried to observe just how many people I saw who actually *were* reading manga on the train. The most I ever noticed doing so at one time were three, but that was at rush hour, where you can't see more than a few meters into the crowd. Tokyo subway cars are twenty meters long, so if you extrapolate from that highly unscientific sample, there might have been a dozen or more. It's true, by the way, that you can literally buy manga magazines on the subway platforms, but the little kiosks don't have room for more than maybe a half dozen of the very top-selling titles such as *Shonen Jump* or *Morning*; it's very unlikely that you would find *Shonen Ace*, the magazine that *Kurosagi* is serialized in—you'd have to go to a bookstore, but fortunately these things are common in Japan. The annex of the Shinjuku Kinokuniya that specializes in manga is amazing, the size of an entire regular Kinokuniya in the US (in addition to which, the foreign-language-books floor in the adjacent main building has a case full of English-language manga—from Dark Horse I saw *Oh My Goddess!* and *Hellsing*, but not *Kurosagi*). I might imagine myself to know something about manga, but there are magazines in the store I had no idea even existed. Manga magazines, of course, are *heavy*, and the few North American bookstores that carry them regularly have to limit themselves to what they think will sell, and what's practical to keep in stock. You begin to see the

logistic, not just the cultural, factors that help the comics industry succeed in Japan (and, now that I think of it, France)—smaller countries (Japan is the size of California; France, the size of Texas) with much higher population densities, and thus, shorter shipping routes between printers, distributors, and bookstores. By contrast, North American comics and graphic novels are commonly printed in the Midwest or in Quebec, and have to spread out from there across an entire continent.



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